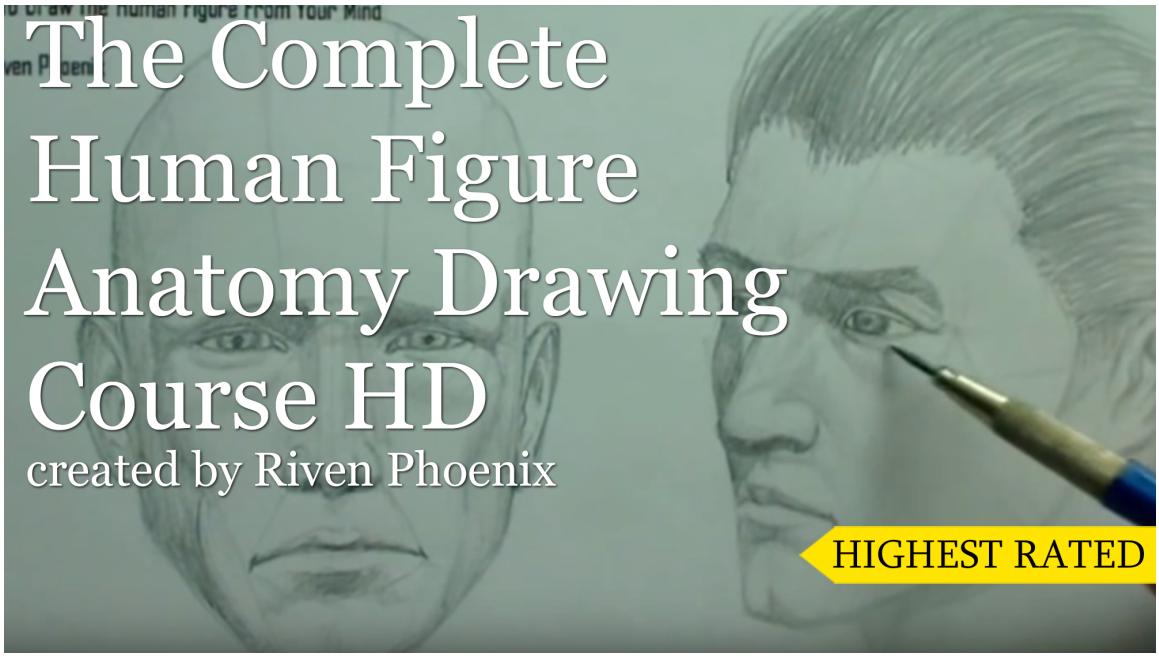

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 064 - Fitting the Radius & Ulna on to the Human Being

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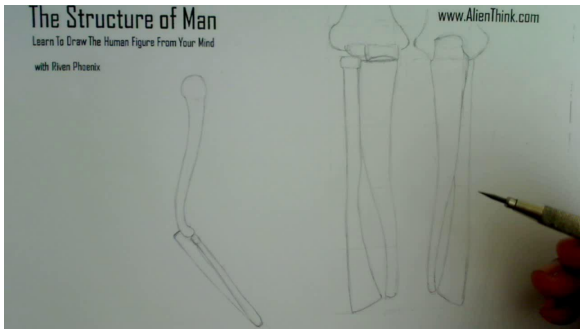
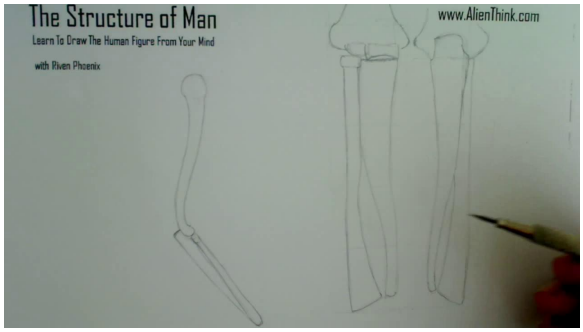
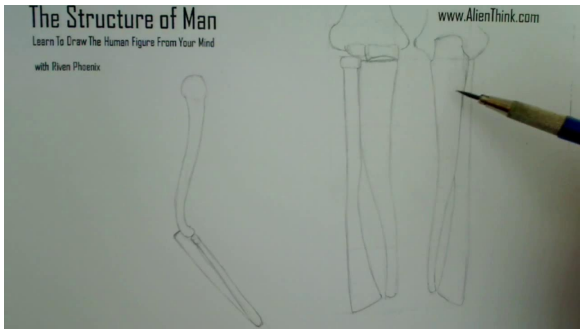
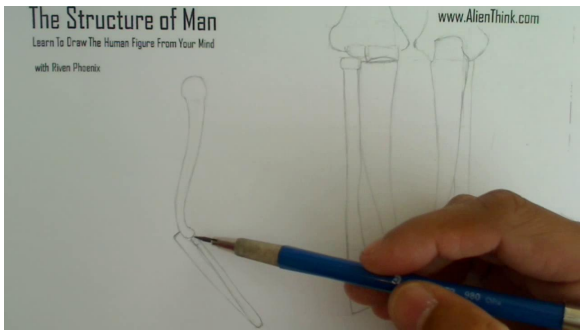
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man learn to draw the human figure from your mind training course.
2		Okay, so in the previous lesson we had looked at the all-nighter radius, right? The radius is this bone and this is the all-night.
3		And we also looked at how we could understand it from the back view. So they're really not much to get from this other than also what's going on with the bone structure and we already looked at it in the 3D form.
4		We also looked at what the significance of it is we're looking it from the side view, right? Understanding about this junction here that's going to cause this nudge in the muscles.

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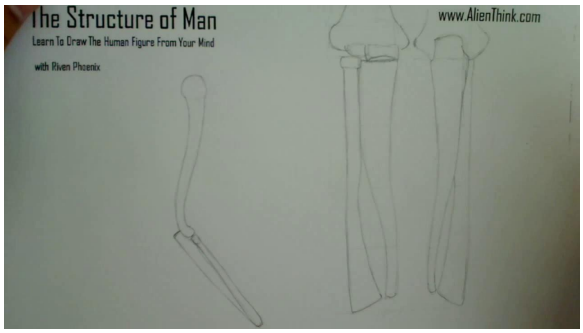
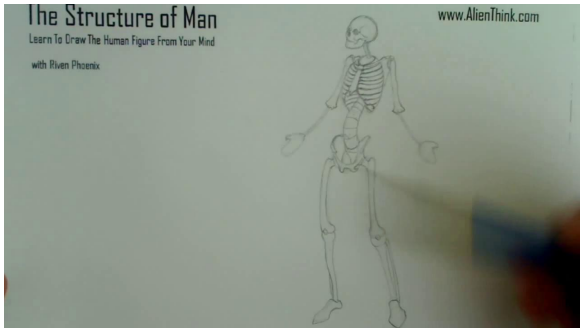
5		So what we're going to do now is we need to make progress so we've already made significant progress in being able to draw out the skeletal structure without using any reference points, right?
6		We can just draw it out the way we want to. So now we're going to do this.
7		So one more time now we're going to add the all-nighter radius, but this time we're going to do the figure in much more of a different stance, like say kind of like a dynamic pose, but not too much in perspective, right?
8		So let's say what happens is that let's say I'm just going to first draw out here, we're just going to keep it simple.

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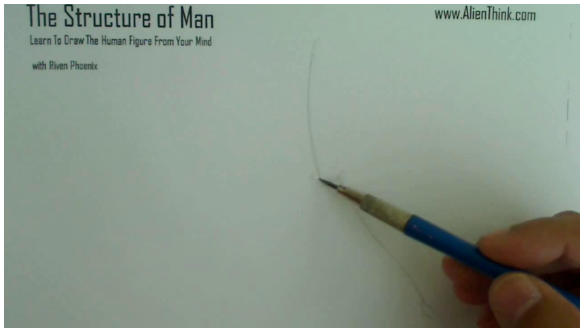
9		Let's say if we draw out like this line here for our pose and then we come up with an idea here and then let's say that we want to make the stance, let's say it's going to be in this much more.
10		Much more of like almost like a 3D stance over here and then over here I'm going to let's say here we can actually do it like this curve it like this, right? Let's work with this idea.
11		Let's say what if the figure is going to be like this?
12		So the one important thing about this is that going to come into play is gravity, right? How do you in gravity wise? The figure has to be somehow balanced, right?

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13		But that's only if the figure is like standing, right? If you're doing some kind of an action pose like this, it's like almost we want the figure to move.
14		So having done this, we can now we did this line here, right? Now we can see that really we can do the same thing and you can do this a little bit of perspective here in this way too.
15		So the other thing would be that here we already know that okay, this is going to be basically the bottom of the the packs the naval definitely is going to be here and it's going to be like this.
16		So we could now let's say turn, let's do the head, let's say facing us, right? Let's try to make this a little more complicated than we've done before.

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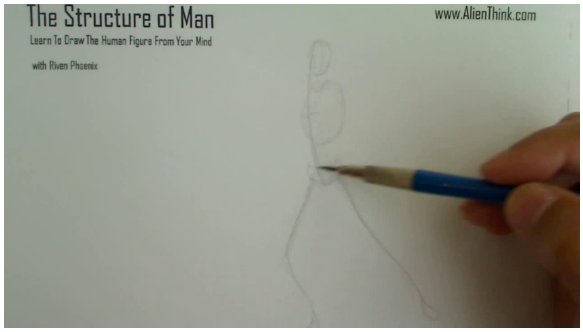
17		And we know that we can do the same thing here, we know about the negative space that needs to go over here, right? So we could make like the chance cavity like this and we could use our toolkit again just to begin to understand.
18		Okay, I want really the idea of this to go in this way, right?
19		Kind of like this here, we want this, but then over here on the head, I want it to be facing this way. So this is like a much more complicated pose, right?
20		So this means that this neck would be coming more towards us and it's going to have this dynamic look over here, right?

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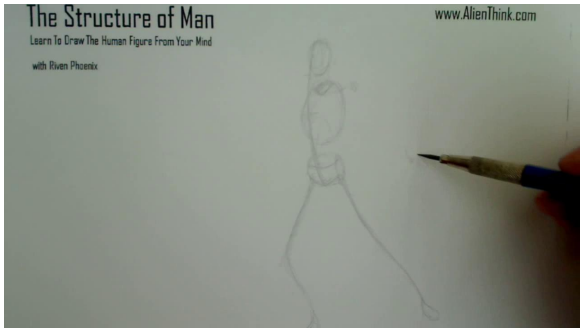
21		So here we could do the same thing and let's say that we're actually going to let's do, let's say that this I want the hand to be like this, right?
22		We're going to do like this very simple Mickey Mouse hands over here because next we're going to look at the hand anyways and then he'll just connect it like like this over here, right?
23		You can't just do it straight, right? Because it's got to balance itself out based on the pendulum system, right?
24		It has to be the correct width and length and you can always adjust these and this one here will say that we want this to be like this, right?

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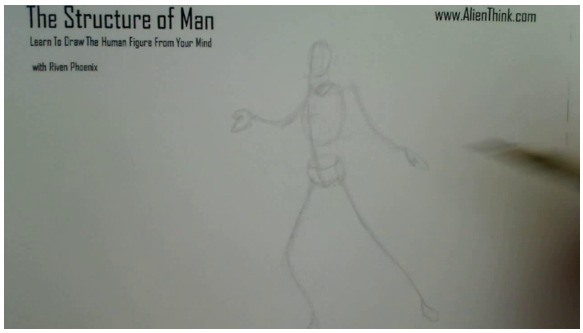
25		We'll just make like this simple conceptual idea going like that. So if this is going in this way, how would we want to connect this, right?
26		So we could just connect it like this over here, right? So this gives us a much more dynamic pose.
27		So again, this is the first process in drawing out the structure. So I'm just going to take the eraser and take away some of these lines.
28		So before we do anything here, we just want to make sure that okay, do we have everything balanced out correctly, like form wise.

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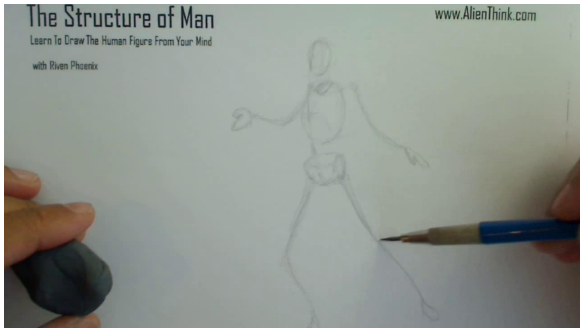
29		You don't want to make like the pelvis to skinny or small, but so here you can just just stop and just understand, okay, well, this is how I want the figure to be.
30		And I'm going to do the line for the knee about here. Then over here we could look at this and say, okay, do I want the leg really to be upfront?
31		If I do, then I'm just going to do it this way, right? Just try to figure out some of the most important things and this is what's going to be vital in dynamic figure drawing, right?
32		You have to start thinking about all the conceptual ideas correctly before moving on, right? The more you check, the more better your drawings will look.

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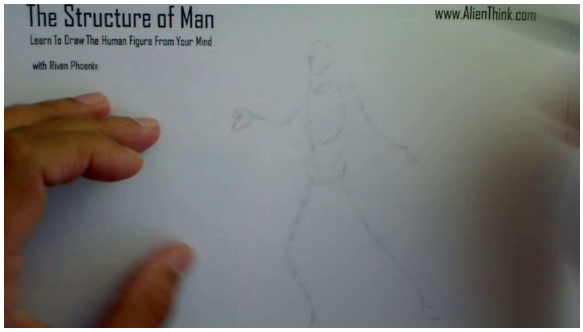
33		So once this is done here, I'm just going to lightly erase these ideas now and start to build on top of them very slowly.
34		So here we know that we really just wanted the head to come in this way over here.
35		So here we can just draw out that shape over here like this that is coming towards us and we want the neck really to be going in this way, right?
36		Now again, when you can just about do anything now, right?

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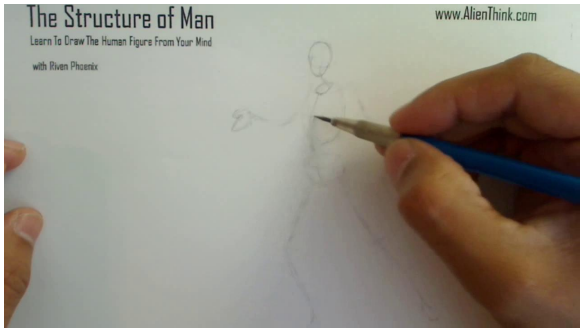
37		With these figures here and this I wanted to go in this direction, I want this to go in this direction, right?
38		Understanding how the figure is going to be twisting and turning. So this is going to be basically the chance cavity over here and this is where the the naval is going to be, right?
39		So this is where it's going to be very twisted in this way over here, right?
40		So you could make it go up a little bit more and balance it out even more if you want it to get it to the right size.

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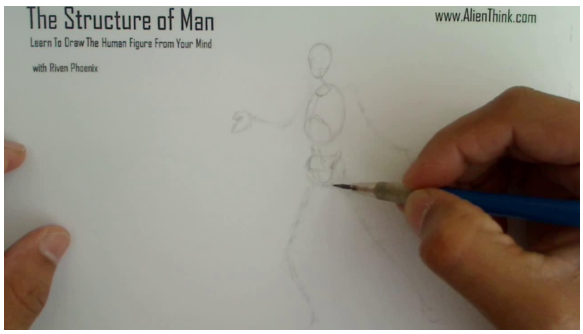
41		But this again is coming down to that idea of approximation. You really have to be approximate to be very close to it and it's still going to look right regardless.
42		So the thing to understand about this idea here is that now when we have this line, we already know that junction point that we have talked about in the toolkit, we really just know to know that junction point to do the pelvis, right?
43		So here we could just first draw out a conceptual idea of, okay, well, I would like the pelvis to be like this over here.
44		Right? Just feel your way through it first before getting lost and frustrated as to how this is going to be, right?

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45		Do it slowly. And once you get an idea that's working for you, then you choose those lines, right?
46		So the spine is going to be like this going inside over here, right?
47		So it's kind of like turning and twisting in this way, right? This is here and this is here, right?
48		So this tells you in our invention that this part here where the love handles are, this part is the most organic form that can squish and stretch and the figure can go left and right, right?

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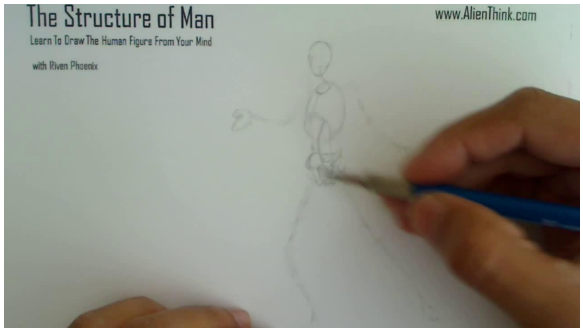
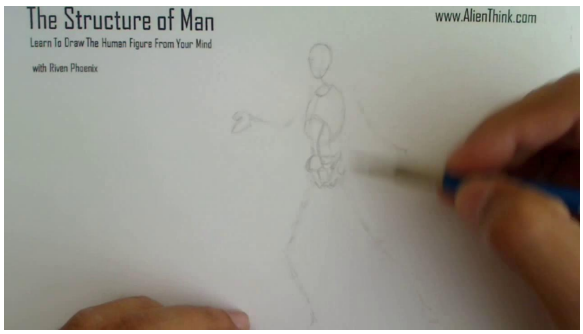
49		Not much really can change here and not much can change here and only the muscles can contract and compress, right?
50		This is an important concept. And over here, where we do the pack muscles, over here later on, only this area really is going to be changing, right?
51		And it's this area that changes. These are like some of the fluid concept. Everything else just has to fall along that path.
52		So once I've gotten some basic concept of this, here we're going to now think about this idea here.

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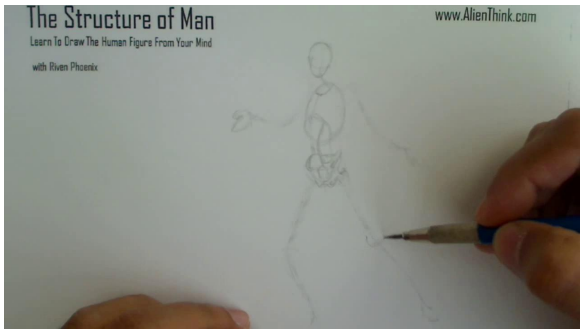
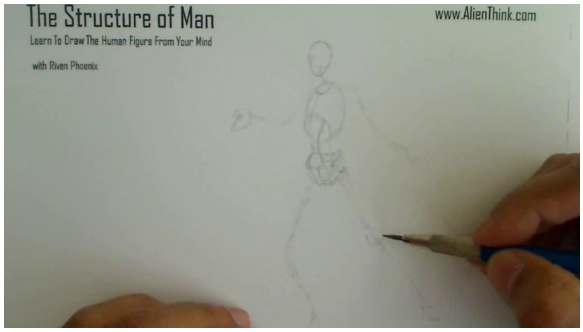
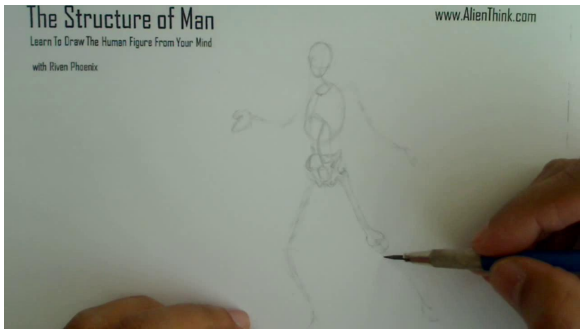
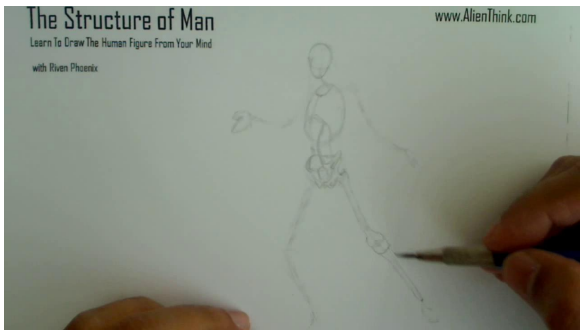
53		Think about okay, well, which way is my knee supposed to be facing?
54		I want my knee to be really just facing this way. So here I'm just going to like we put this idea down to make sure that it's going to work out, right?
55		And this for the this bone over here, I'm going to the tabia and then over here, you're going to get the fibula.
56		It's going to go here and I know it's just going to be like this, right?

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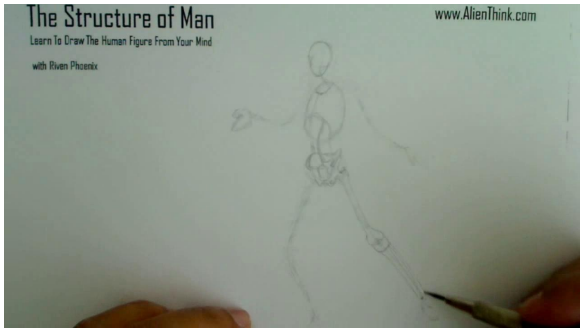
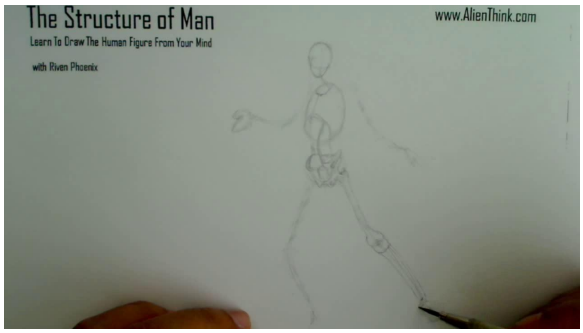
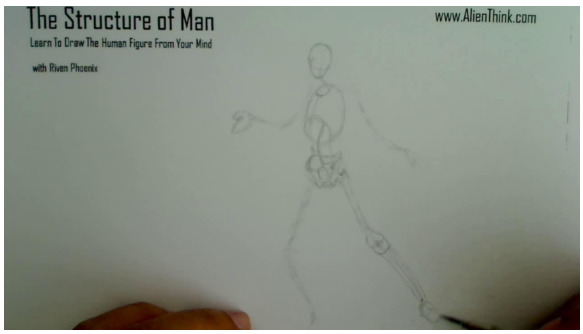
57		So this helps you to understand, okay, where's the knee?
58		Okay, and then the foot can really just go in any direction.
59		Obviously, it can't be twisted, but it has to use these better to just follow that line to where this is going.
60		And you just follow through with your basic design of it, right?

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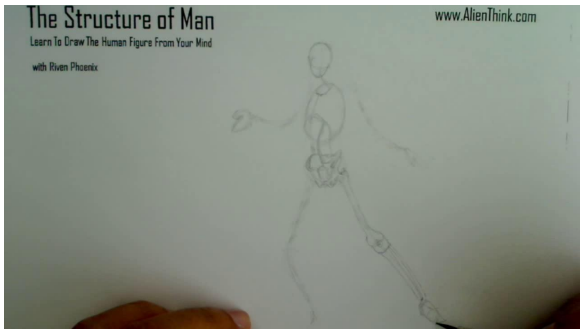
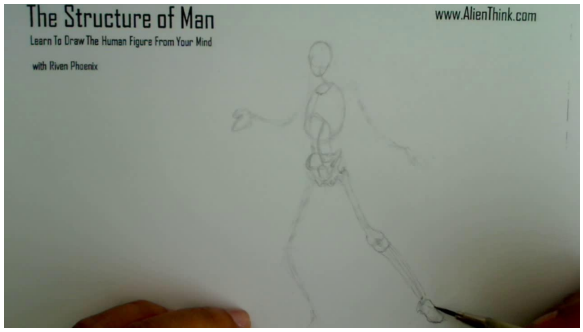
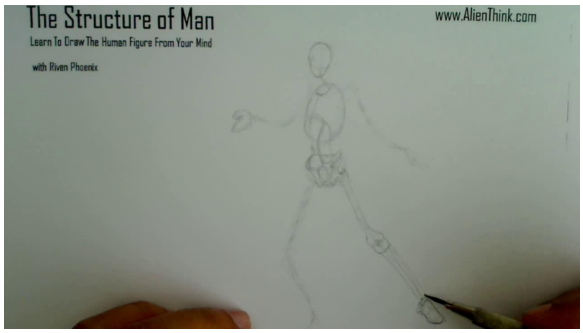
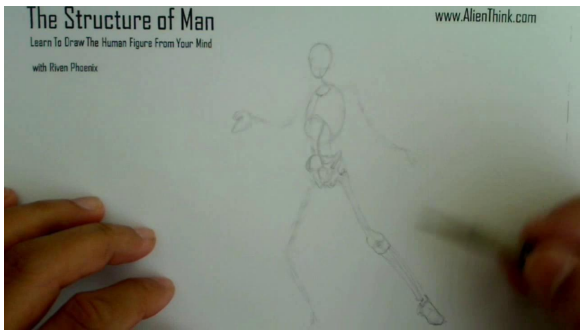
61		So you know that, okay, well, definitely the it's going to be going in kind of like in this direction over here, and then I'm going to get the heel over there, right?
62		It's kind of like you're drawing a shoe out, right?
63		And so remember, this is going to be here. I'm going to get this and you're going to get the fibula over here.
64		Okay, having done this, we'll now experiment with this idea, which way does the knee face, right?

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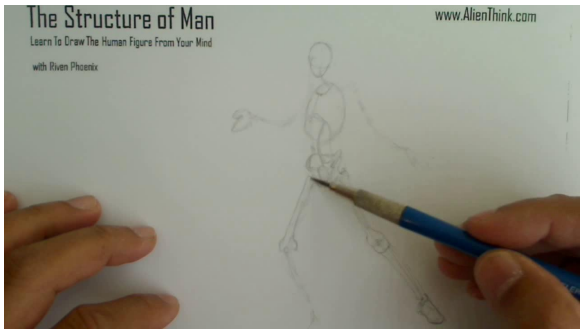
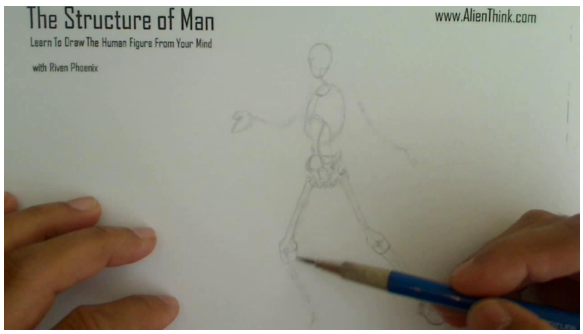
65		So you got to have to think about this. Okay, well, if the if she's over here, I want the knee to be here.
66		So mean that conceptually over here, we want the bone structure to be like this here for the femur, right?
67		And it's just going to go here, right? Start thinking things in perspective.
68		And this is going to be here. I know that I'm going to get it like this.

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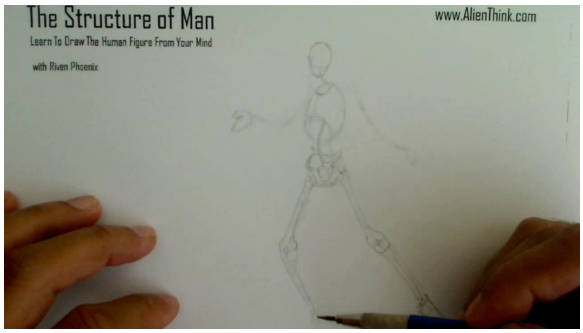
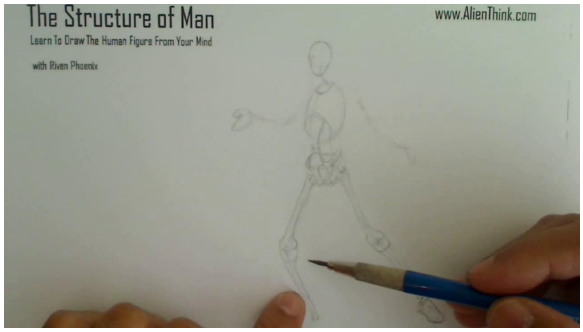
69		So basically it's the same concept just like we did before, right?
70		And this is a vital, I would say probably a very important understanding in trying to grasp how does the memory system and figure drawing work?
71		Because if you look at this, what we've been doing is we've just been changing the figure very slightly, right?
72		So it's just going back in the memory banks as to how these problems were solved.

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73		And then we can change it around a little bit and this is how it builds more information.
74		The mind's ability to draw out the figure in different forms, right?
75		So here we're just going to do the clavicle like this and just feel away through this that this is where the scapula is going to be.
76		And I'm just going to draw this out here, right?

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77		They're going to be tiny, tiny details here.
78		So here is where we're going to now begin to think, okay?
79		This is where the thumb is.
80		This is where the, the humor's bonus.

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81		I know I'm going to get this light nut here, the for the funny bone over here, right?
82		So here I'm just going to put down some basic ideas here like this first, right?
83		Trying to solve this issue first.
84		Once I have this, now we need to understand, okay?

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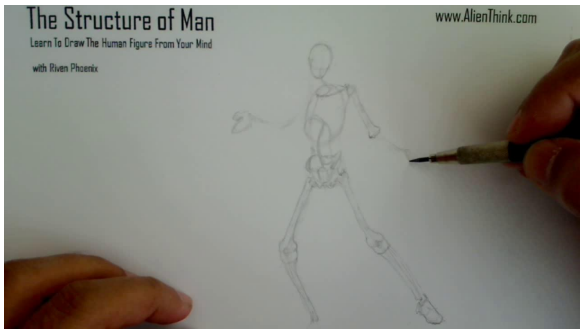
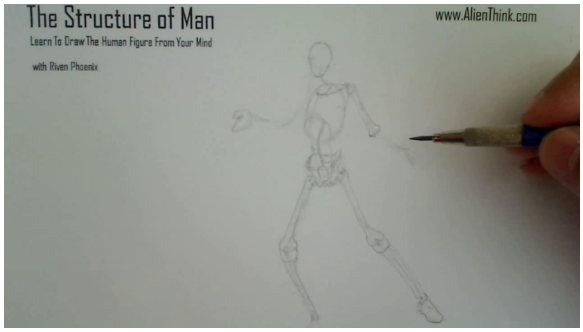
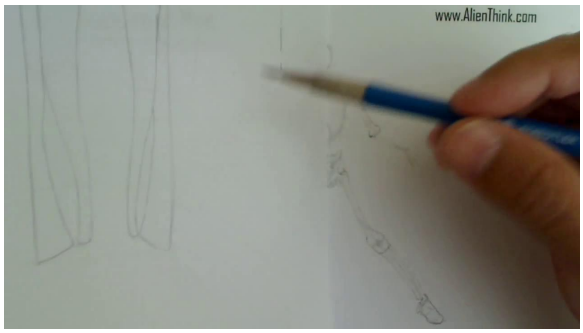
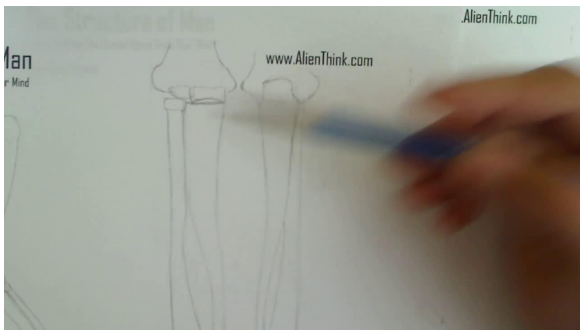
85		How does this system really work here, right?
86		So let's look at what we've been doing at understanding this, right?
87		So this is where we were looking at the right for arm over here, right?
88		So we know that, okay, if the, the funny bone is over here, we know that flipped, right?

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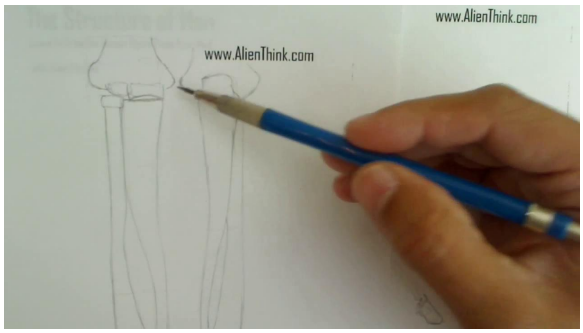
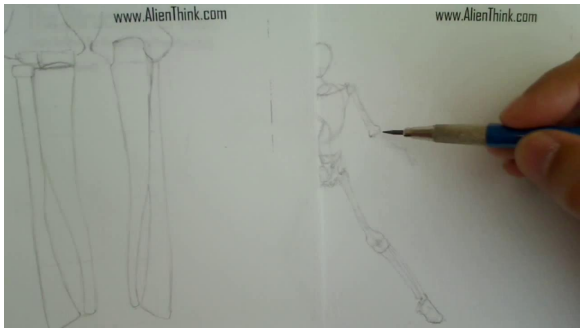
89		Flip, it would be different.
90		So this side here is always where the thumb is connected, right?
91		So this means that the thumb is always on the outer side.
92		So you know that the, the radius is going to be here and it's going to have to connect here to the thumb, right?

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93		This is like how you would solve that issue.
94		And obviously on the other end, you would get the, the other bone system to be over here, right?
95		So if you look at this, it pushes out, right?
96		So this means that this thing has to go in, but you, like it just has to, has to be twisted under it.

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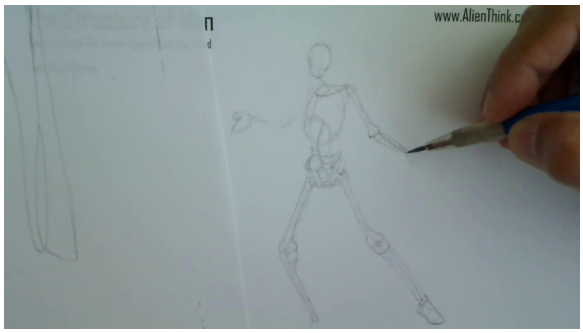
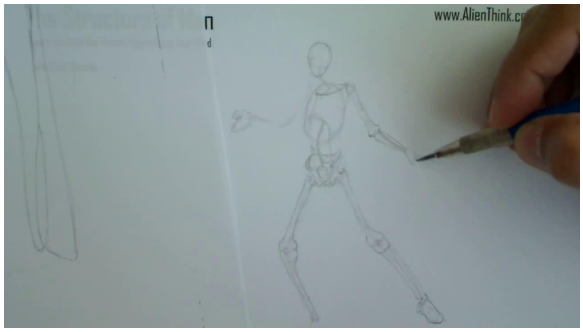
97		Just like this.
98		And this is how that issue is going to dissolve and then you would wrap all your muscles around us, right?
99		We'll clean this up later on when we, we don't want to get lost in that drawing, right?
100		We have to be very strict about the drawing process.

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101		First get conceptually the whole concept down.
102		So this is the same thing, figure out where the funny bone is.
103		Okay.
104		It's going to be about here.

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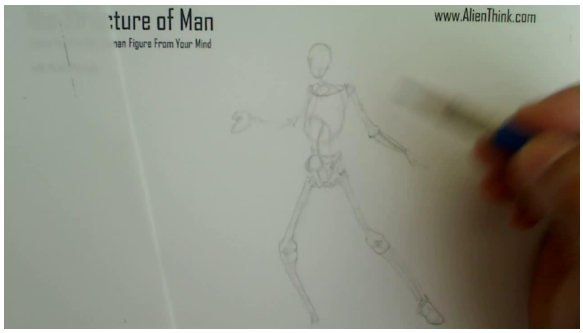
105		Remember this is kind of like going in perspective.
106		And then it's just going to be over here, going in this direction, right?
107		So you got to think about this in a little bit of a perspective way.
108		It's the same thing here.

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109		I know that the thumb is here, so obviously the radius is here, right?
110		We're going to just put it in.
111		And then over here, you're going to get the elbow.
112		Right?

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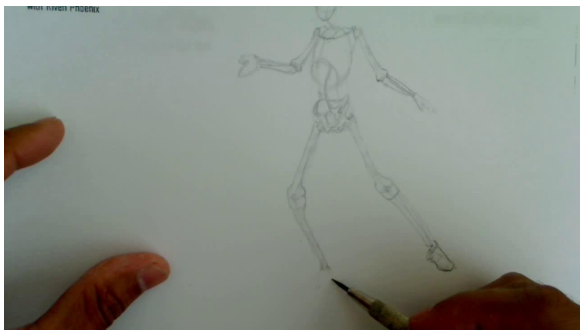
113		So this is going to be the, here's the bone over here, the ulna.
114		Just like this, okay?
115		And then to finish this off, here we're going to do this.
116		This foot is just going to come over here, like this, over here.

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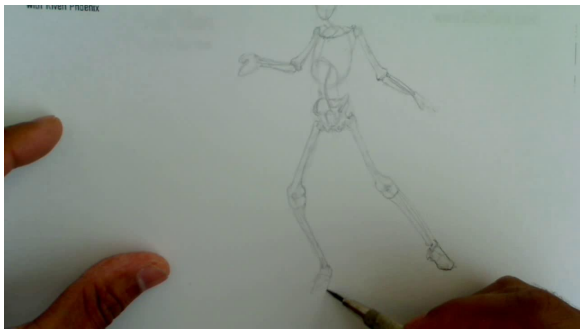
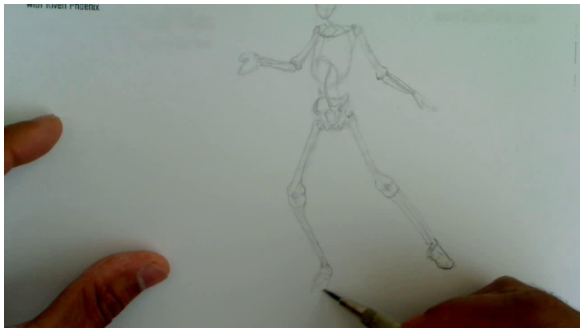
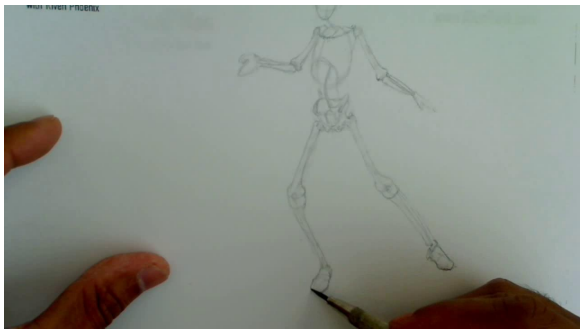
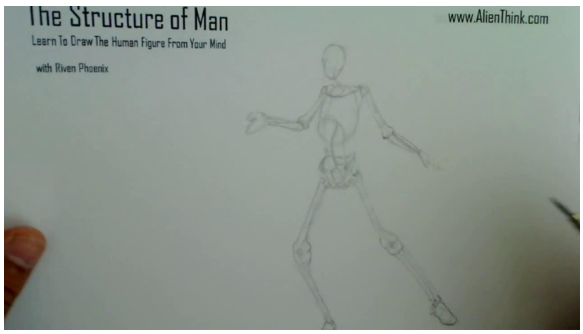
117		Right?
118		And we're going to get, again, the same conceptual idea over here, like so.
119		Just get the forms in there.
120		Okay.

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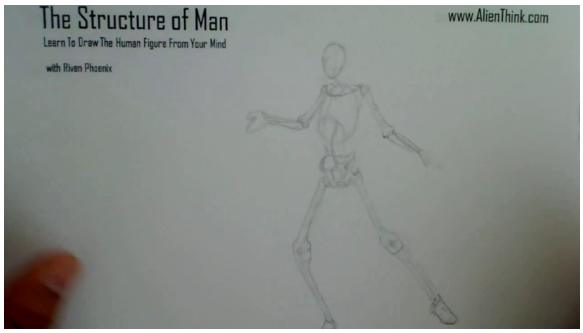
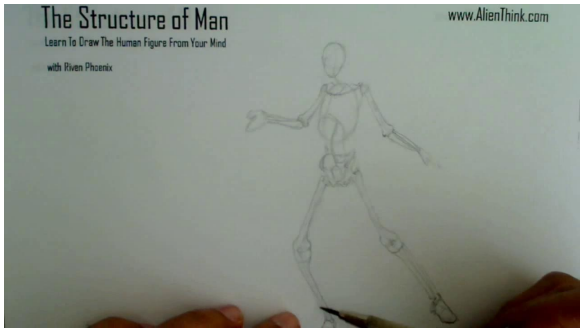
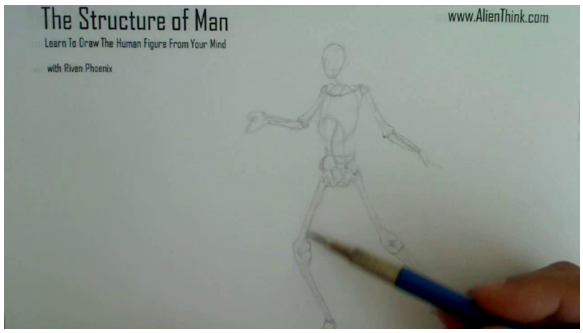
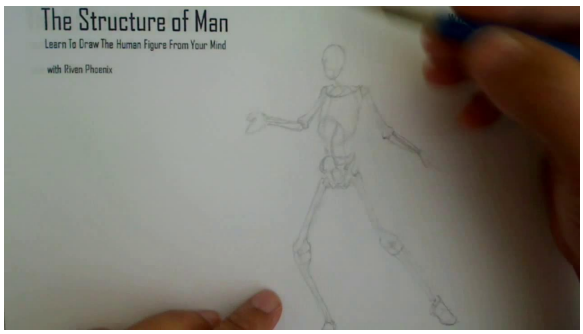
121		So now this is the thing with dynamic figures that everything is going to perspective.
122		So because this foot is kind of like coming more towards us,
123		it's going to be a little more bigger over here.
124		And we know this is the next.

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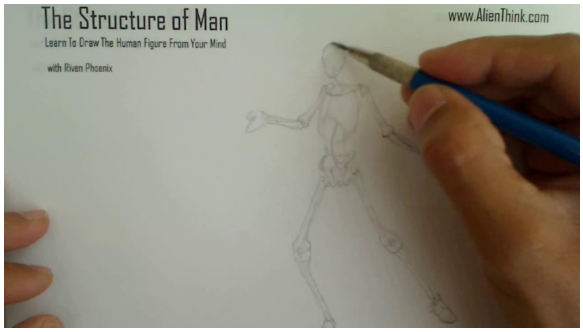
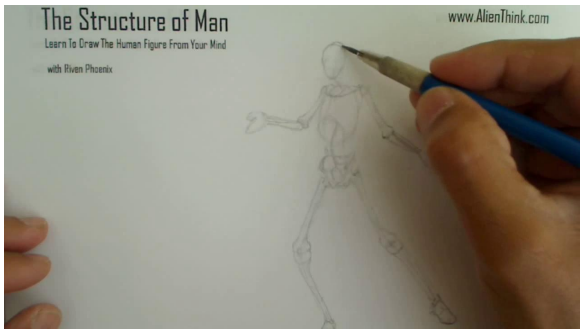
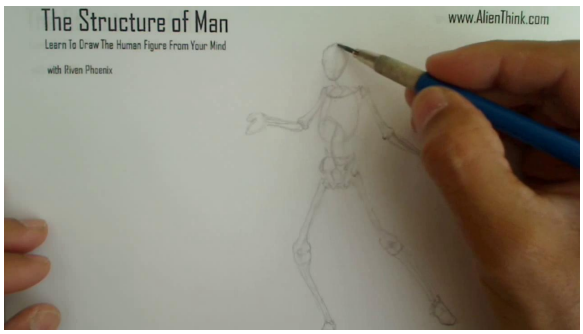
125		Right? So over here, you could look at this and say,
126		well, you know, I would like to now balance out the neck, sorry, the head,
127		a little more, make it a little more wider over here,
128		and see how this is going to work out.

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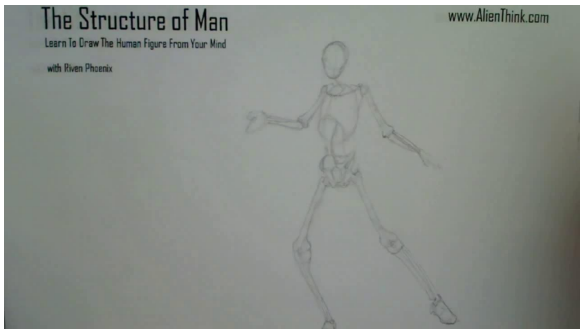
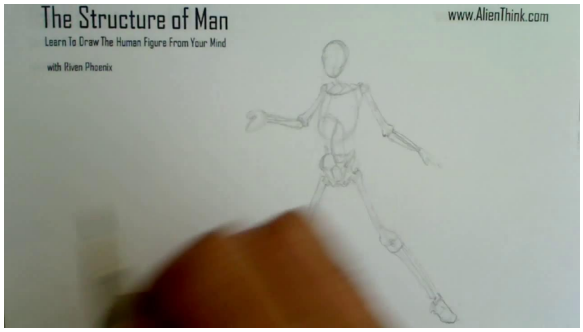
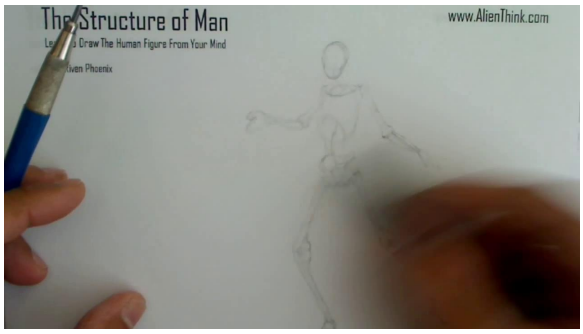
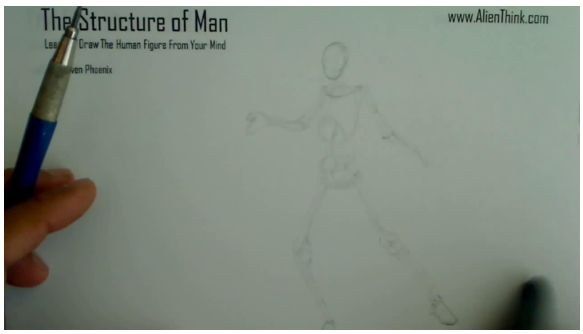
129		And this should kind of like balance everything out.
130		So once this is done, we know all we have to do is now go through the third drawing process.
131		Let's erase some of these lines here.
132		Right?

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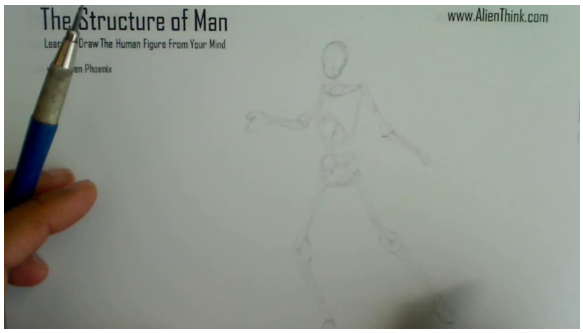
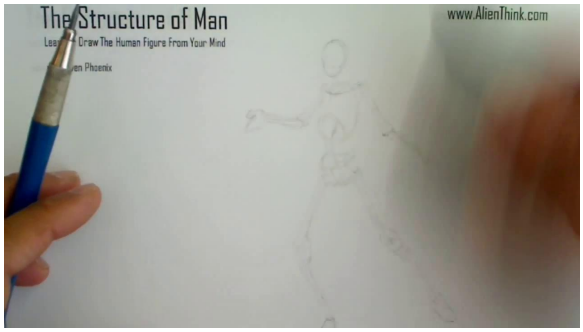
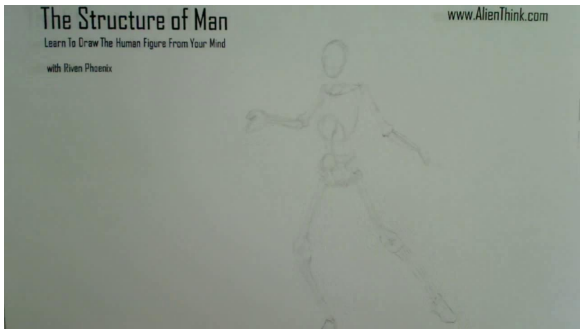
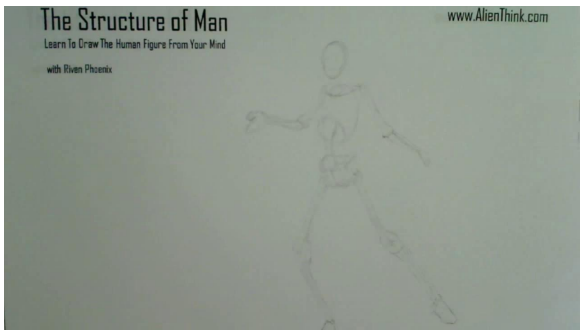
133		You can do this with a tracing paper if you want,
134		but it's usually just easier to keep everything light.
135		Go through those processes and get the drawing done.
136		So all of this should be pretty easy now.

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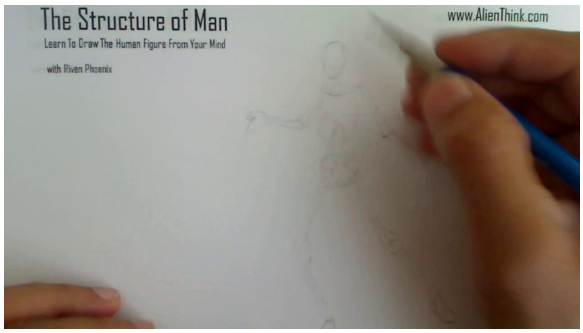
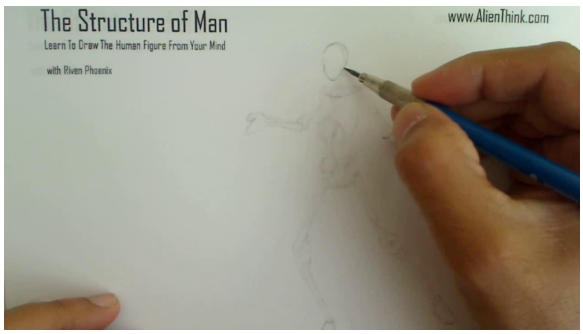
137		Right?
138		So let's say that this is now going to be the head over here.
139		Let's call.
140		And now we're going to think about,

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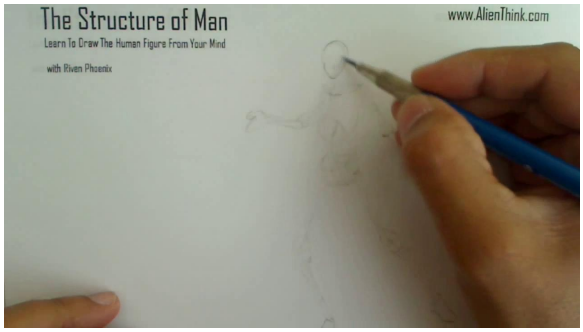
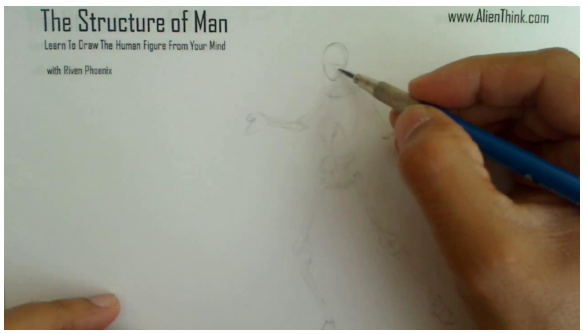
141		okay, I want this, right?
142		Where do you want the eye line to be?
143		Let's say it's going to be over here,
144		and then you're going to get pretty much the nose over here.

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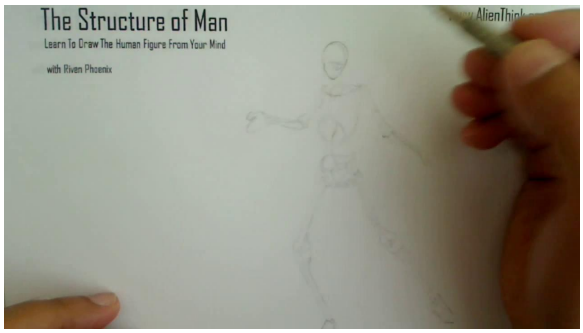
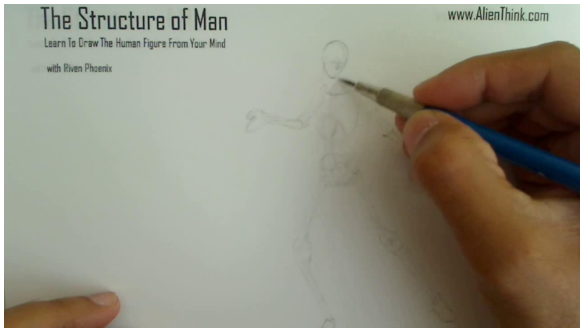
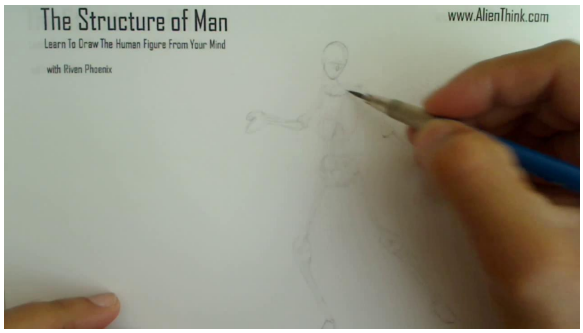
145		Let's say the nose is going to be here.
146		Right?
147		So this is going to be like a very difficult angle.
148		And do the lines here for the skull going in this way.

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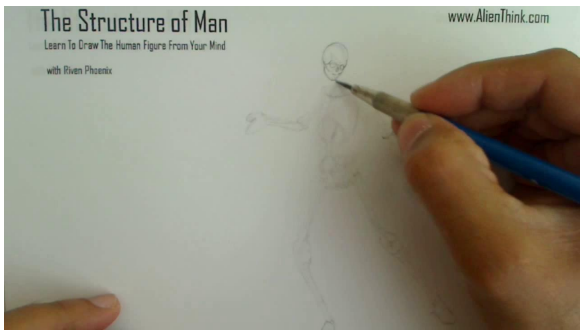
149		And just draw it out in this way over here.
150		Right?
151		So we would get like a basic idea.
152		So here I'm just going to leave this more of a sketchy style.

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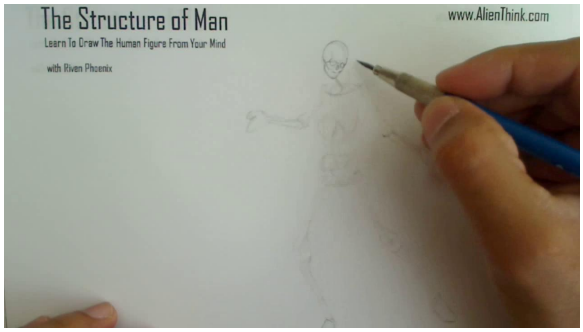
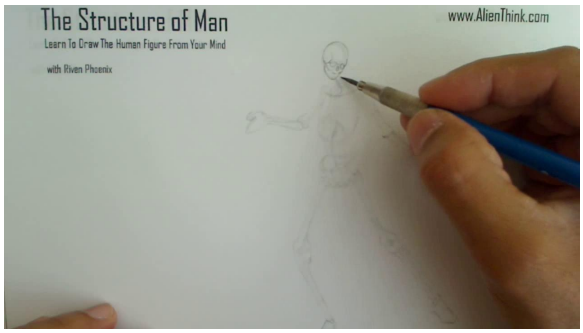
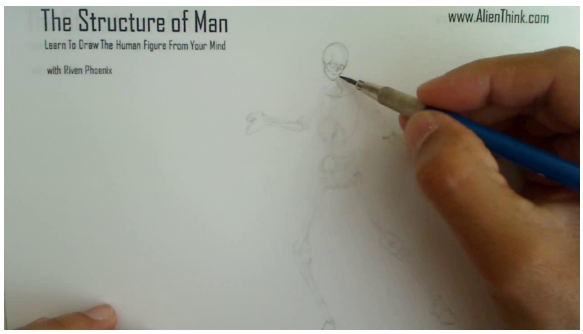
153		And now here's the neck going in this way.
154		Right?
155		So you can see that this neck idea here,
156		see the way we've done it,

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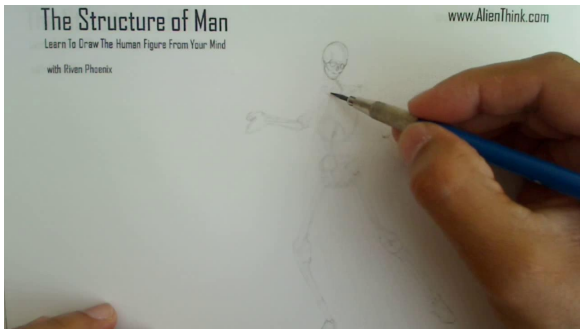
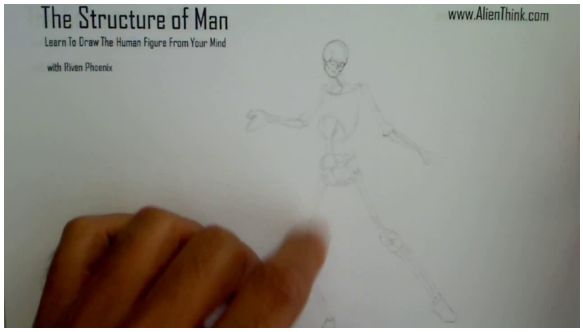
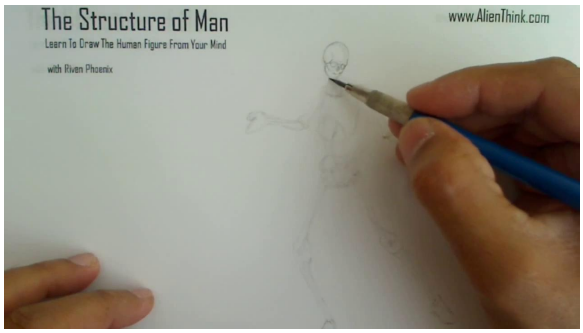
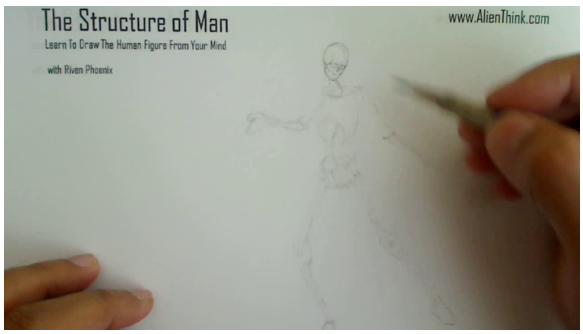
157		it's going to be really a much more tougher way of doing it
158		because this is a very dynamic figure.
159		Right?
160		It's like it's moving in this action pose.

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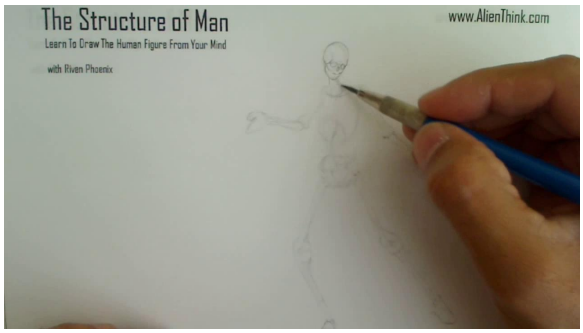
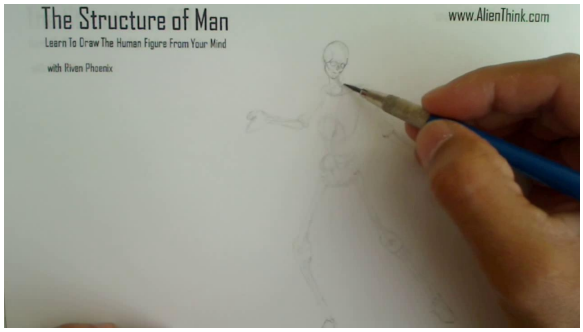
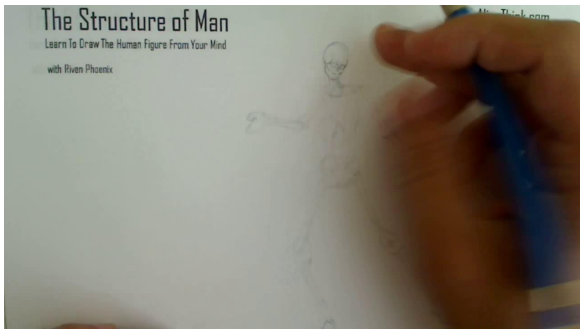
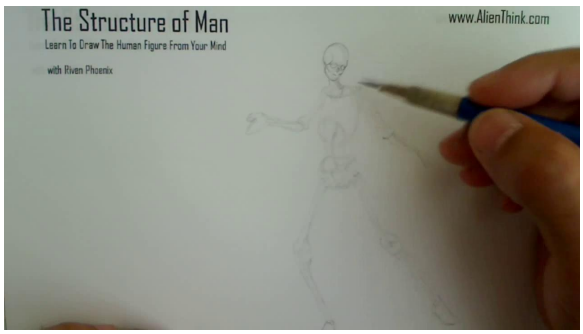
161		So these are the issues that we are going to have to learn to handle
162		when we're doing this as to what really works.
163		Right?
164		Maybe what we could do is later when we've done it,

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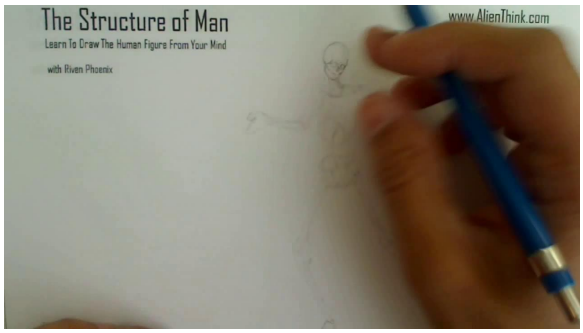
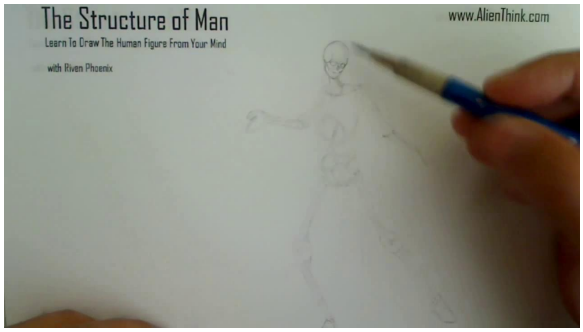
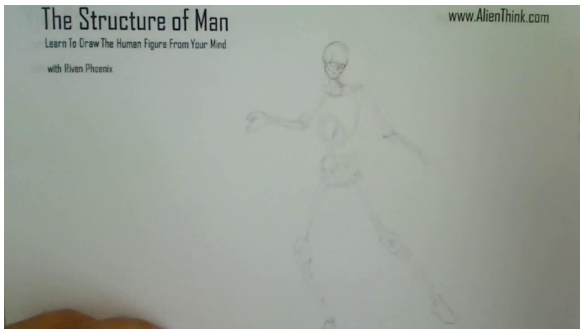
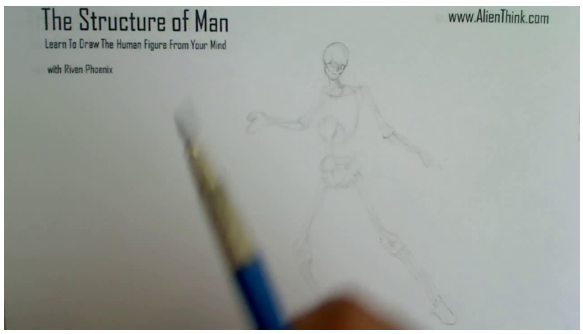
165		we could move the head around a little bit.
166		Right?
167		But I'm going to leave it like this,
168		because it's just much more of a dynamic pose.

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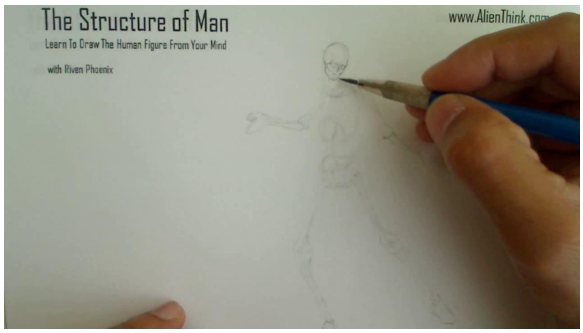
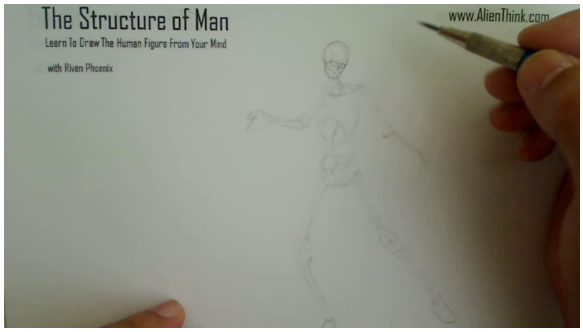
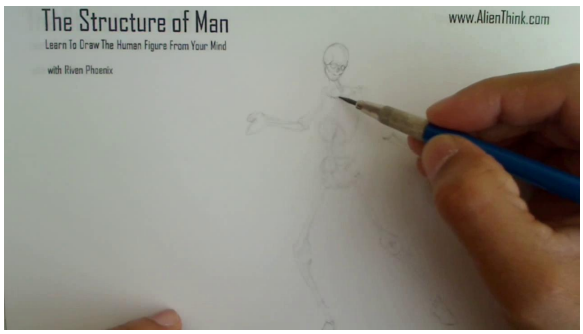
169		So I know that it's just going to work over here.
170		Okay?
171		So once this is done,
172		we're going to just fill out the cladical over here.

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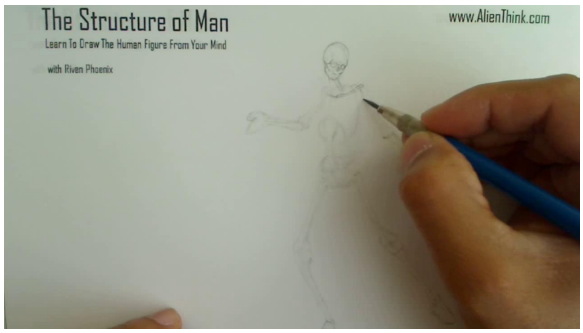
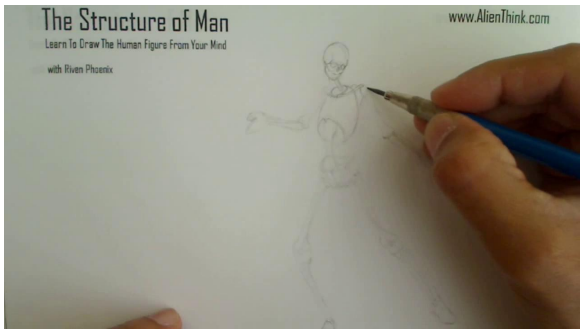
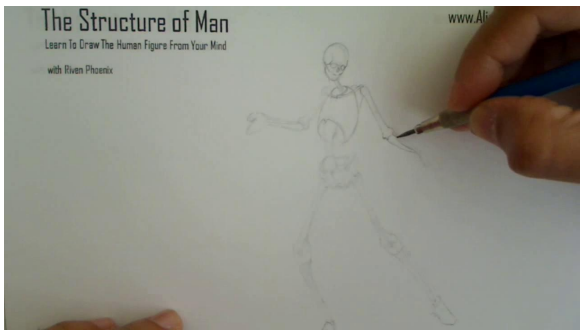
173		Do this, do this.
174		And then do this over here.
175		Just going to now think about this bone structure over here.
176		And this is going to come on this side.

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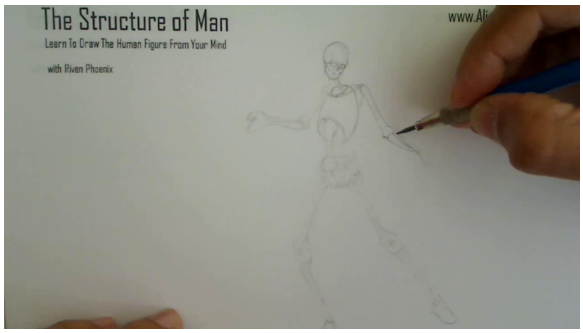
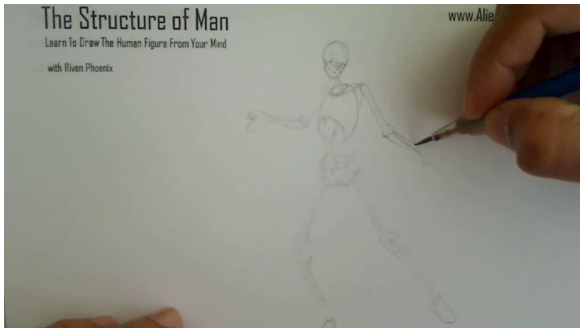
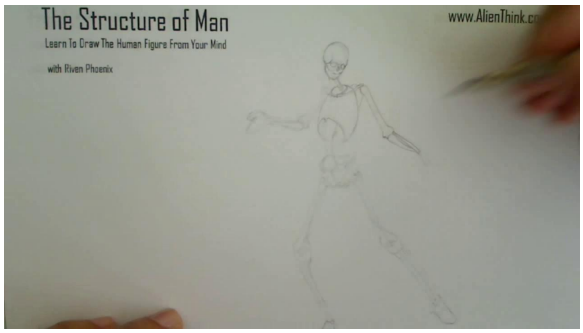
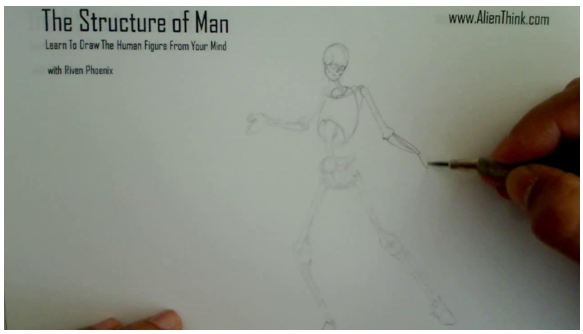
177		Right?
178		So this is going to all going to be in a little bit of perspective.
179		So some things will look a little shorter.
180		And here we said that we're just going to do like these Mickey Mouse hands for now.

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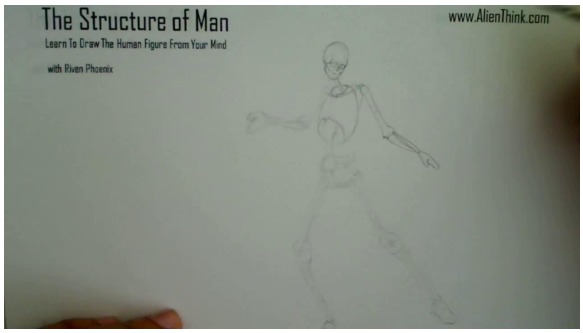
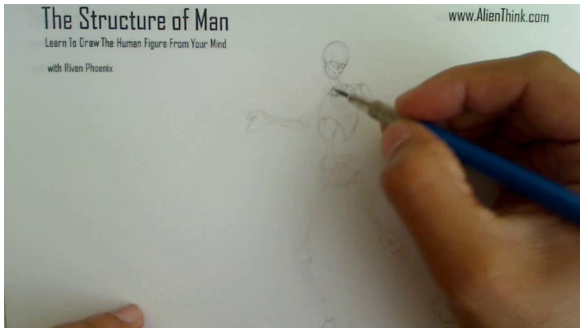
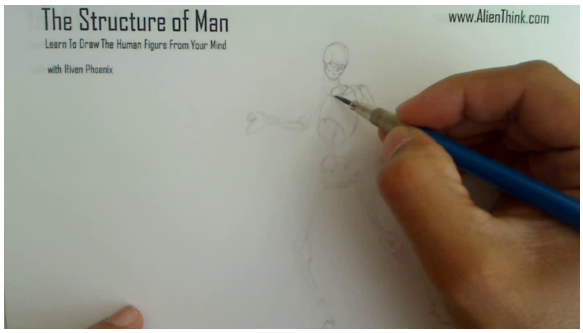
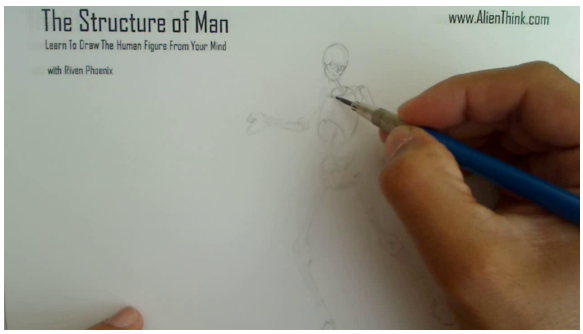
181		Like this.
182		Okay?
183		And then over here,
184		remember there's a space here before the cladical arc can go here.

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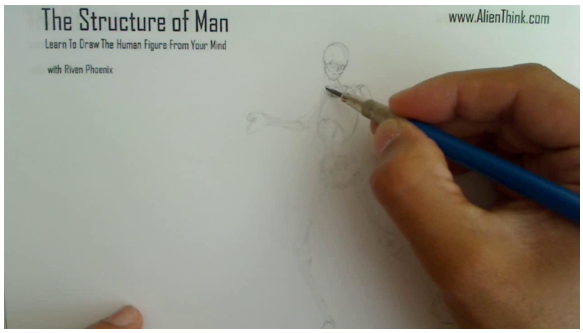
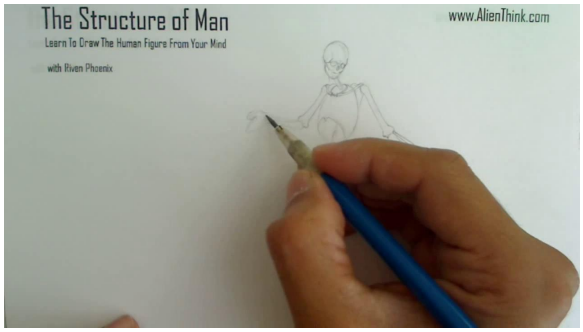
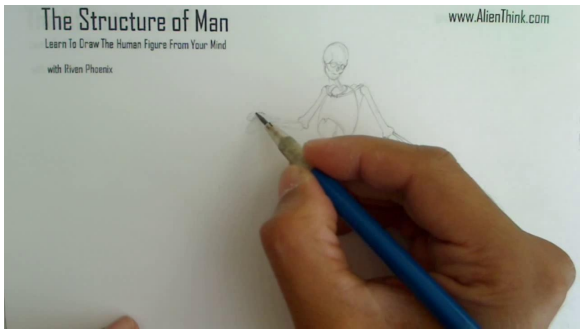
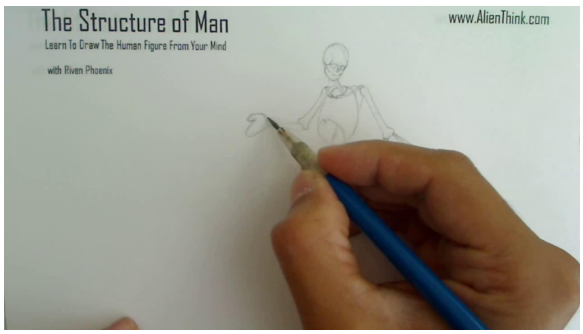
185		And just put down all the details.
186		And then over here,
187		I'm just going to do this hand over here.
188		So here's where you're going to get the radius.

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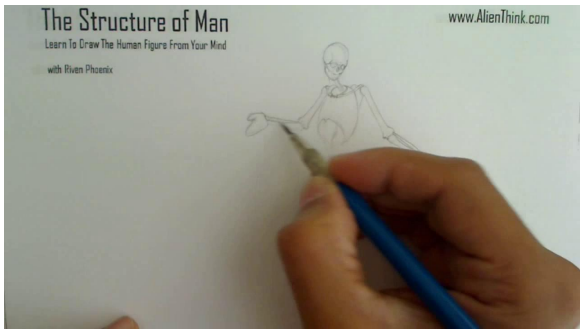
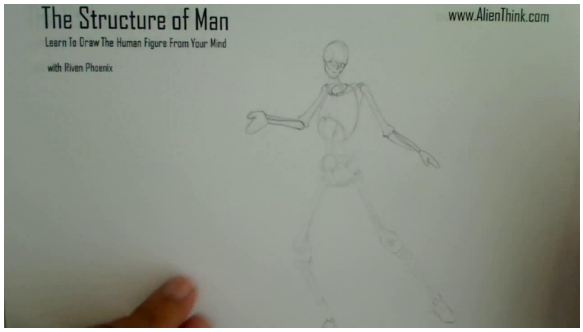
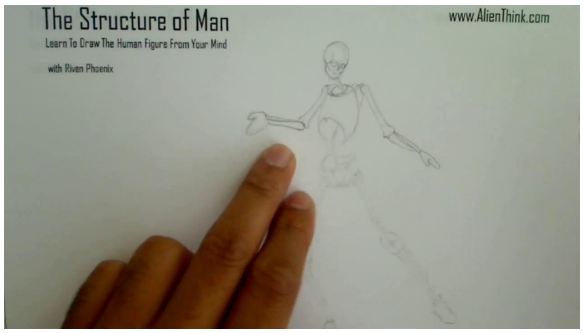
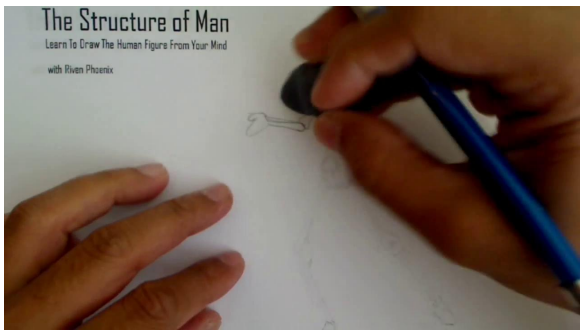
189		And then here you'll get your other bone here for the armor.
190		Just like this.
191		Okay?
192		So here we can now read some of those ideas and give it a thinner line here.

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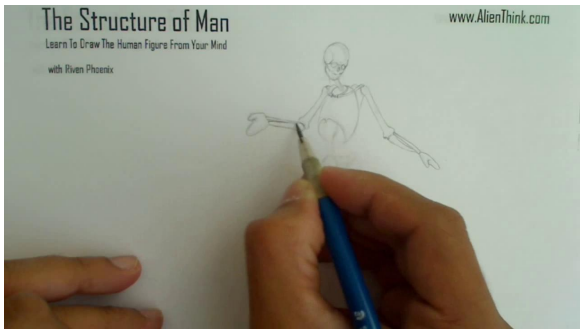
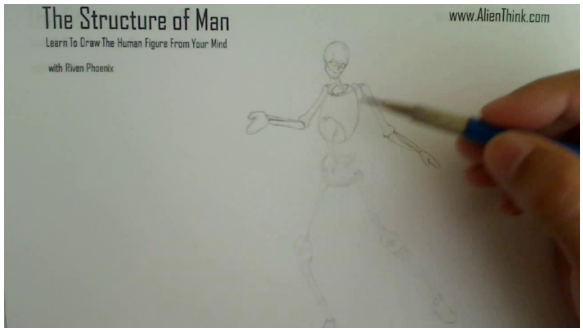
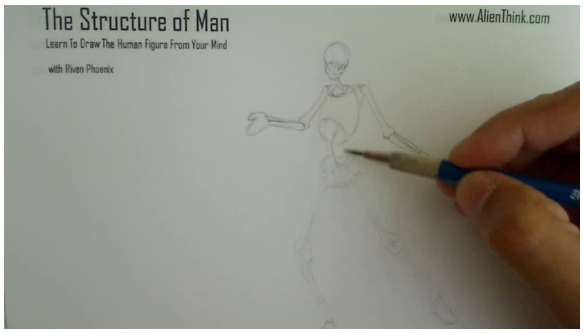
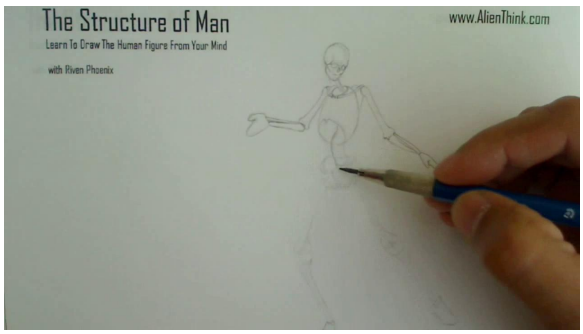
193		It's a conceptually we've gotten pretty much the whole figure down.
194		But it's this is just fascinating.
195		Well, while you're doing this drawing us to how much we can understand conceptually a figure drawing.
196		Right?

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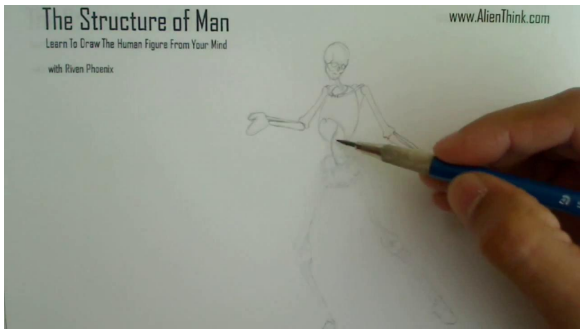
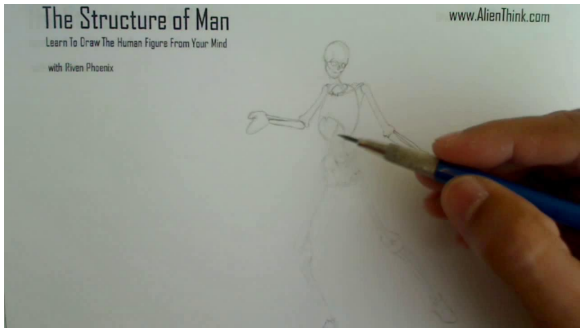
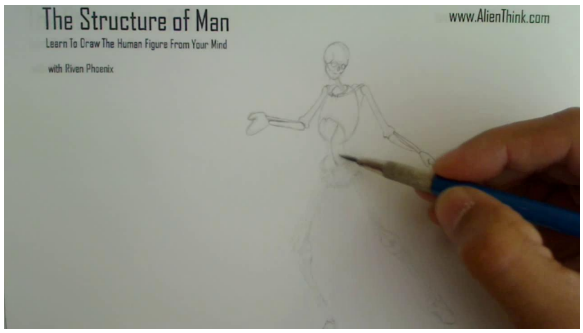
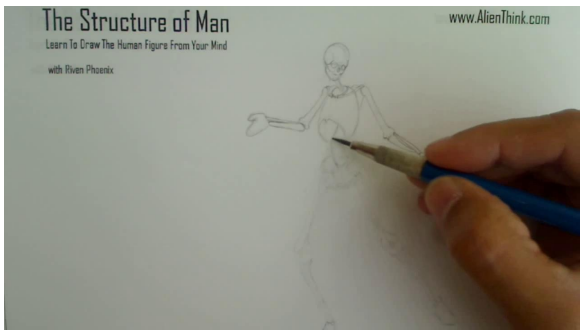
197		The brain will automatically take things out from its own knowledge phase of all the stuff
198		that you've seen in real life anyways.
199		Right?
200		So it's like you're just helping it.

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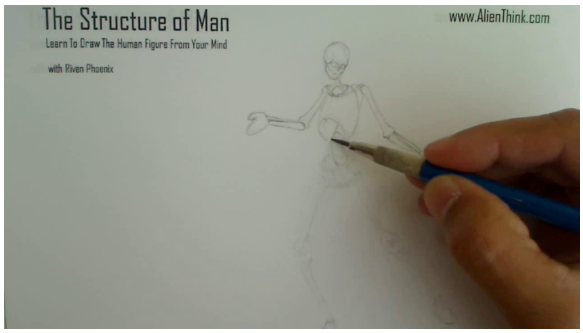
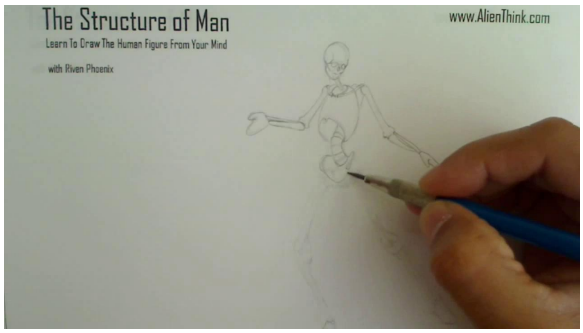
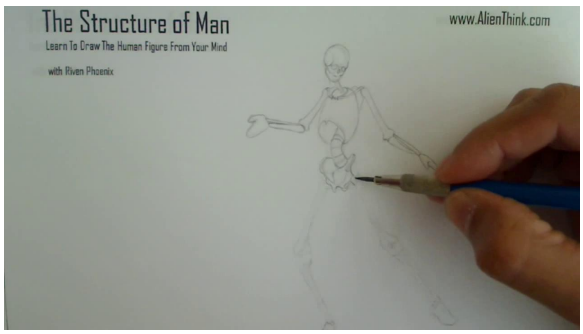
201		Take things out from its memory banks and doing different things with it.
202		Okay, so here we're just going to pull this over here like this.
203		And here I'm just going to do this pelvis like this over here.
204		And just finish it off over here.

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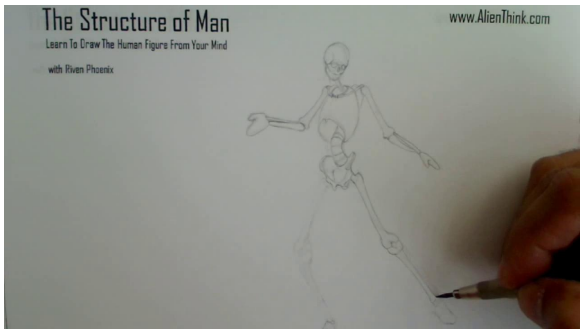
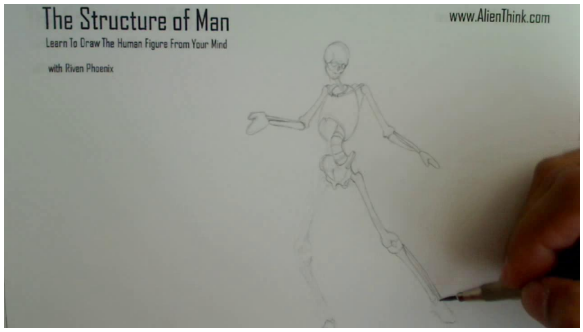
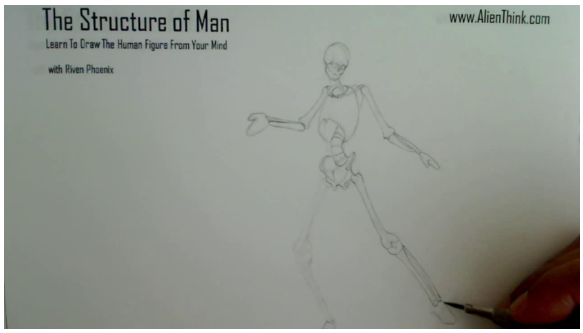
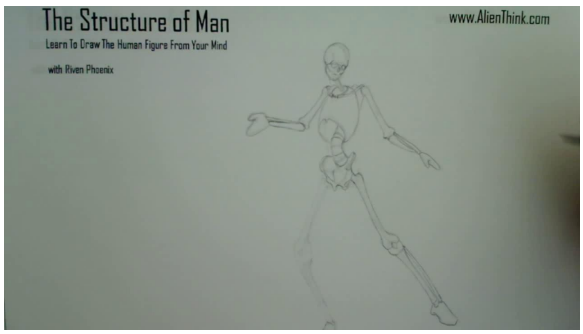
205		And then just do the tibia here and then put the fibula over here.
206		Really on the other side over there.
207		And here I'm just going to think about this area here, putting this down.
208		And maybe go this way.

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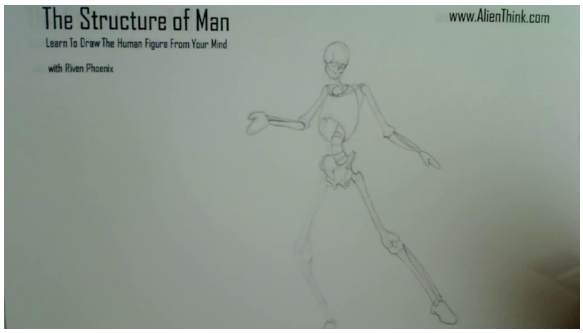
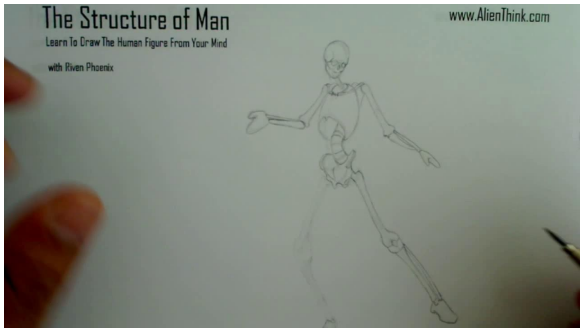
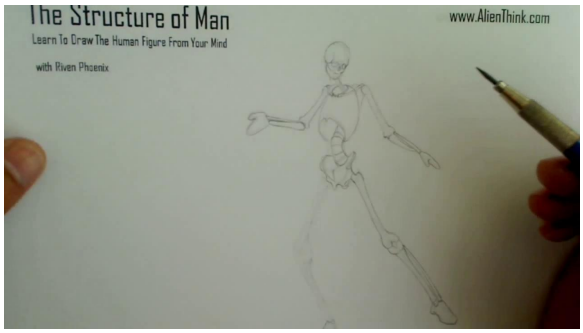
209		Right?
210		So it's kind of like almost like a shoe.
211		Okay, so and then over here.
212		Let's finish this off.

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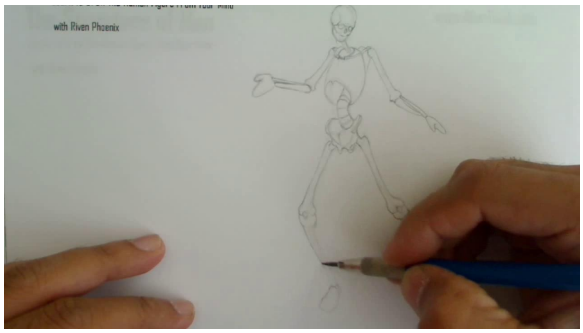
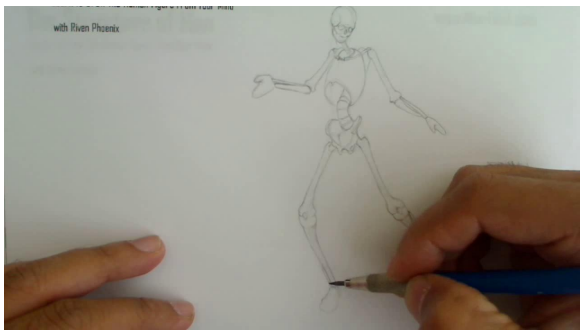
213		Make the femur over here.
214		Okay, so one thing is that you know where we're drawing out these bones.
215		What will happen is that you tend to like forget the names of the bones.
216		And that's okay.

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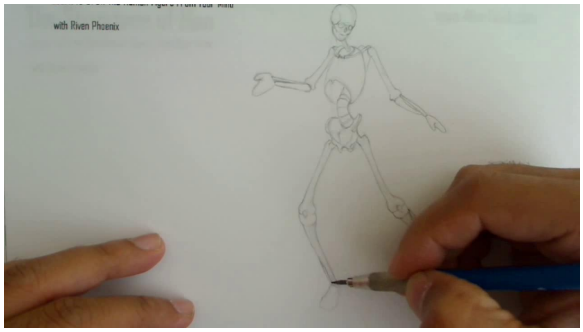
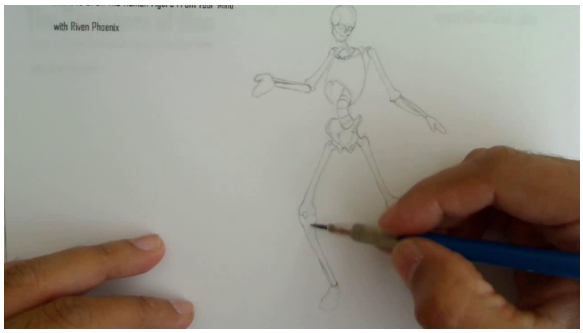
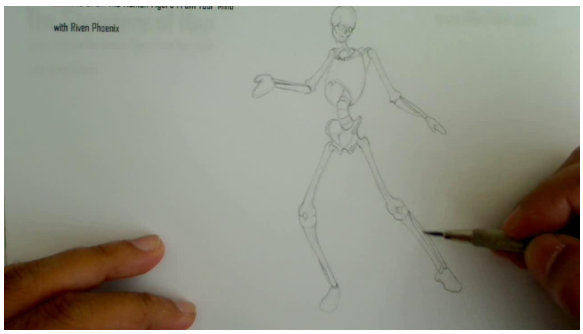
217		Right?
218		Don't beat yourself up over it.
219		Like you know that this is going to be the femur and the tibia and the fibula.
220		Right?

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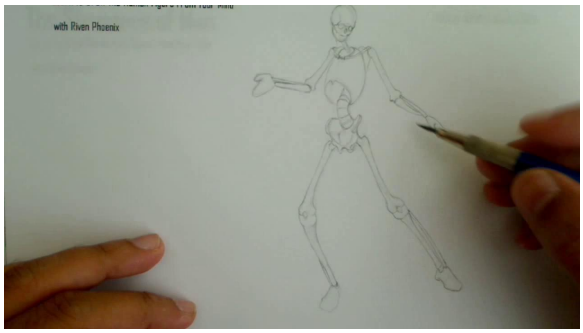
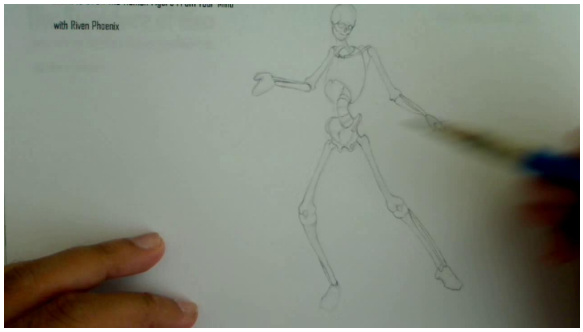
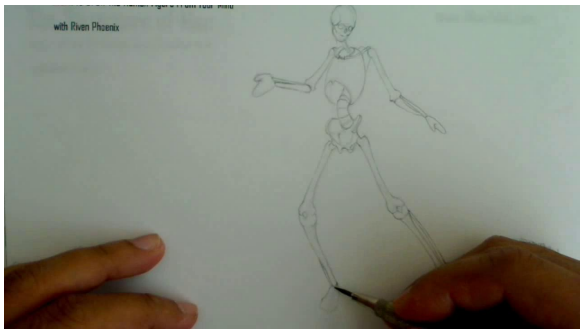
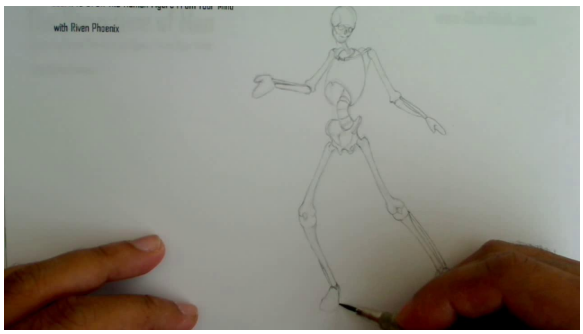
221		We went through several of the humerus, the all-nanda radius.
222		Right?
223		Even if you forget that's okay as long as you understand what's conceptually going on.
224		And that's important concept.

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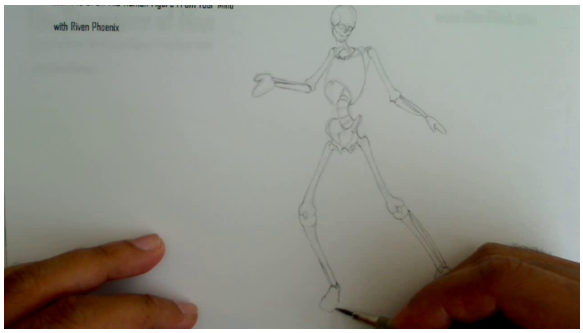
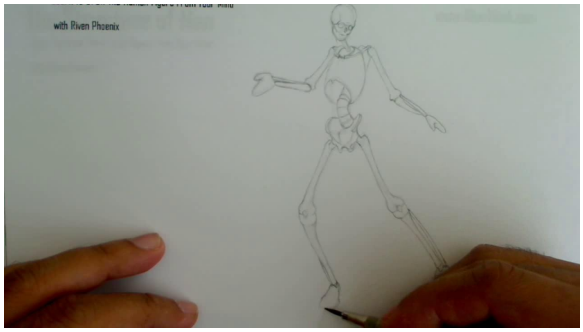
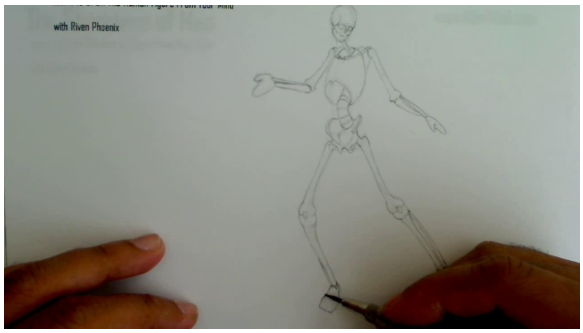
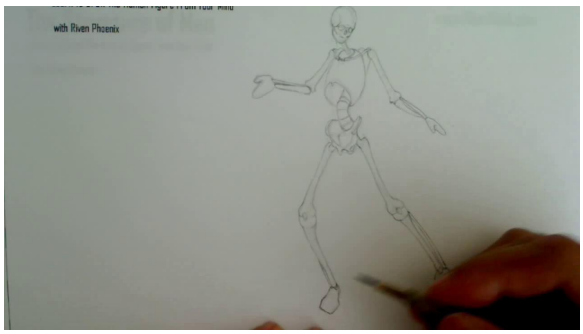
225		Right?
226		Because if you've done all this hard work, right?
227		The worst thing that can happen is to become lazy in figure drawings.
228		Right?

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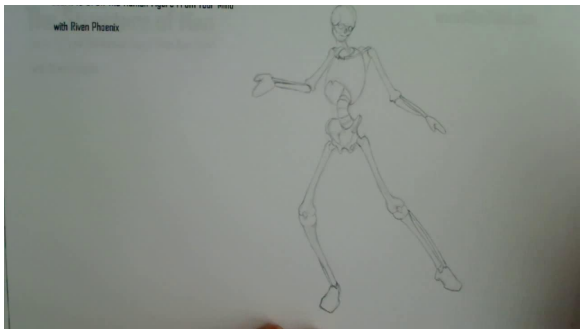
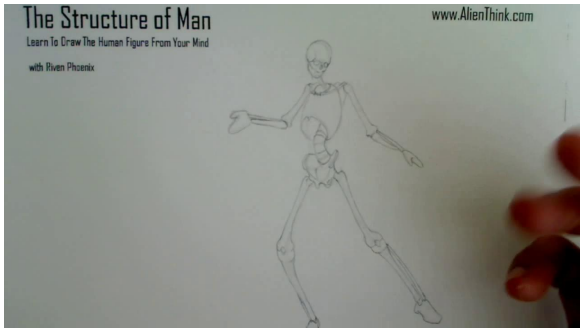
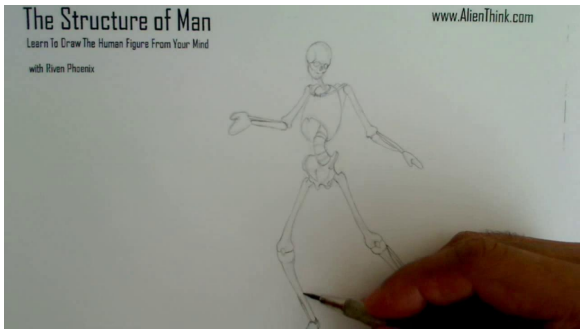
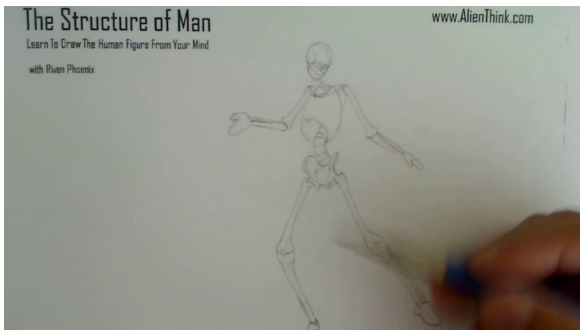
229		And this concept of procrastination and stuff really doesn't have rule in figure drawings.
230		To get lazy is that not understanding and taking the time to understand the bone structure
231		when you're doing the surface anatomy.
232		Right?

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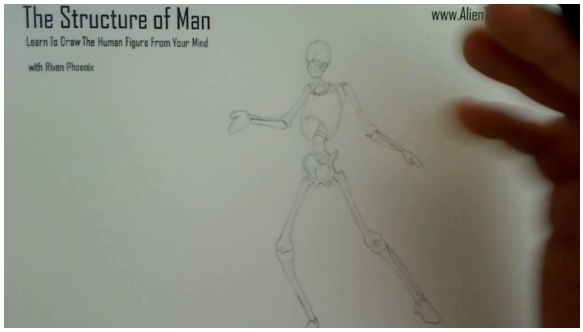
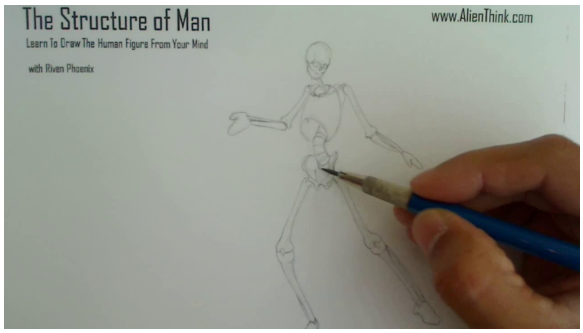
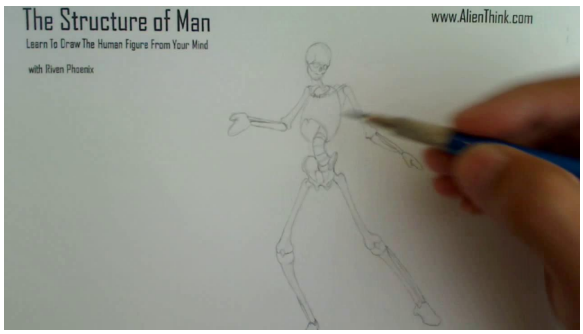
233		And if you get your attitude away from that and be in thinking about all the stuff you're drawing,
234		your drawings are going to look better and that information is going to imprint forever.
235		You know, I know a lot of artists that know figure drawing that have done it for years,
236		but they don't remember the names of the bones and that's just fine.

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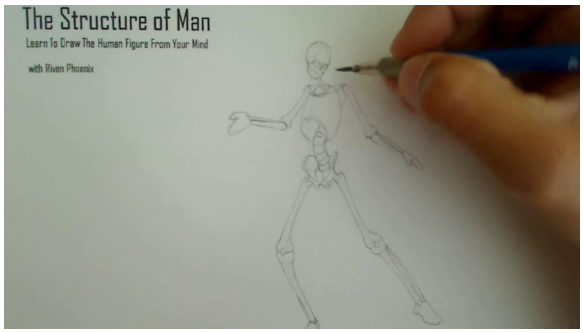
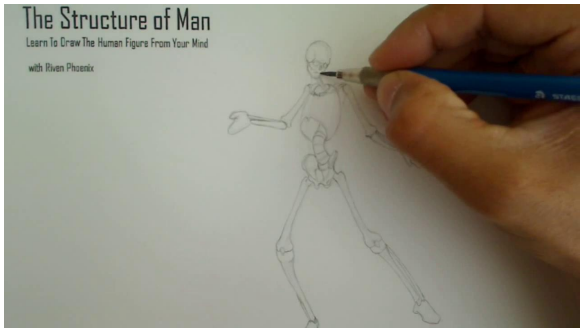
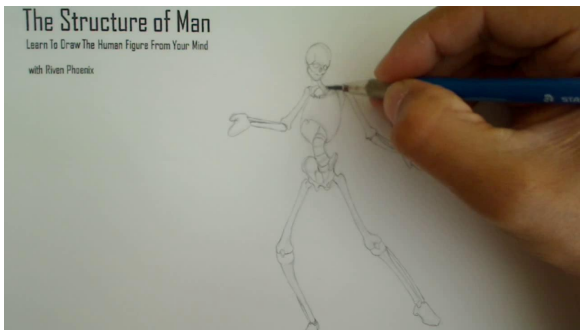
237		Right?
238		It's not a big deal.
239		As long as you understand the ratios and how everything is doing.
240		Right?

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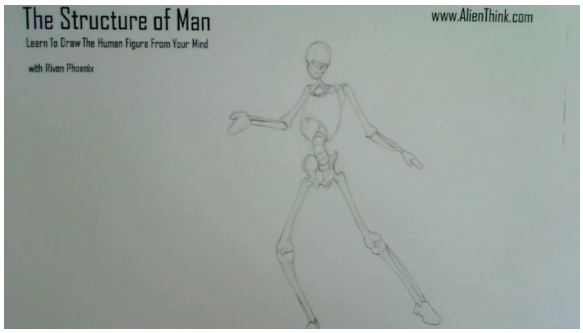
241		Okay, so here we've got that skeleton structure done.
242		So basically we just need to put here, just finish this guy off.
243		You know, over here, I'm just going to do that simple tie system over here.
244		I know that the right, so you're going to get that line over here.

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245		Really going to do the seventh and this is the eight.
246		It's the nine and this is going to be the 10.
247		This is going to be the 11th one, so it's going to be two, three, four, five, six.
248		Right?

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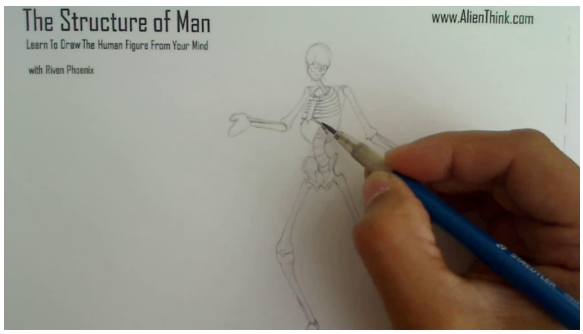
249		Right, so that issue of, let's say you've understood the figure, right?
250		Obviously, if you're teaching figure drawing, you're going to have to just refer back to your books.
251		If you forgot the names of the bones and that's fine, one, it'll just stick one day.
252		Right?

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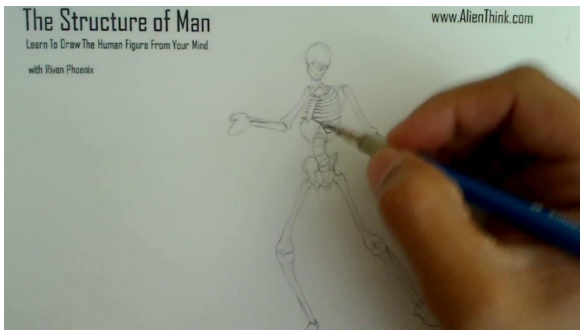
253		So, but just imagine when we get into the muscles, what's right?
254		There's really no way you can remember the name of every muscle, right?
255		Even if you, right, unless you draw it every day and name those muscles, right?
256		So we're going to use a much more better system of doing that, right?

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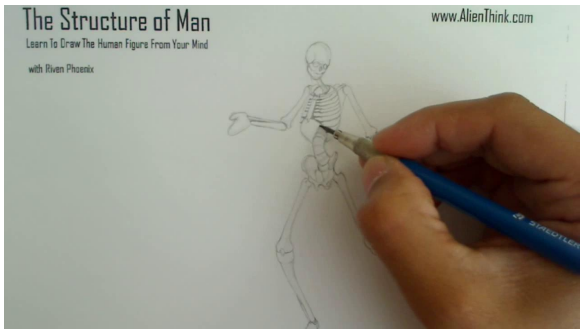
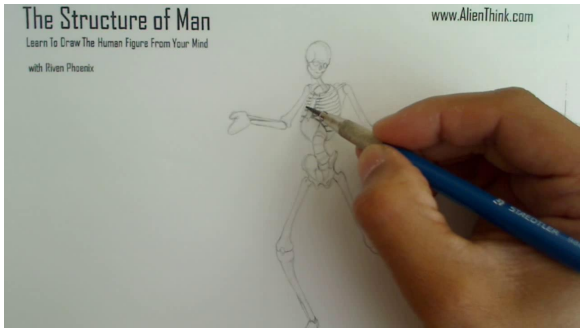
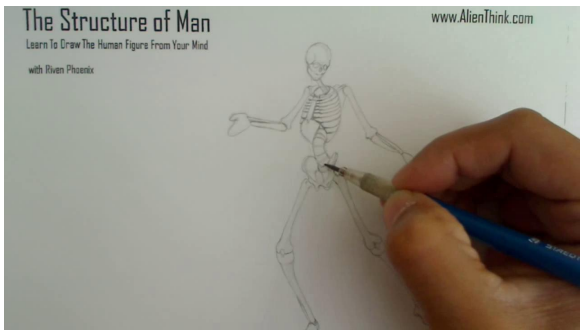
257		Because we're really not going for any kind of a doctor degree, obviously.
258		We just want to draw the human figure, right?
259		Knowing the name and not knowing the name is not going to matter, as long as you understand the concept.
260		So this is going to be one, two, three, four, five.

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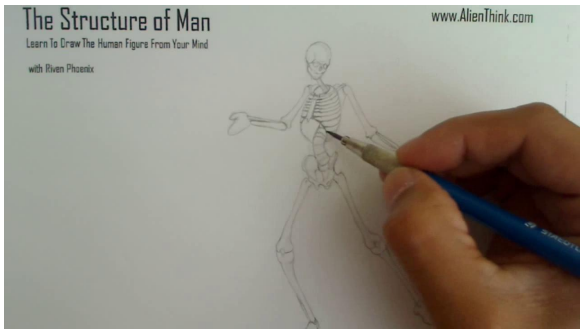
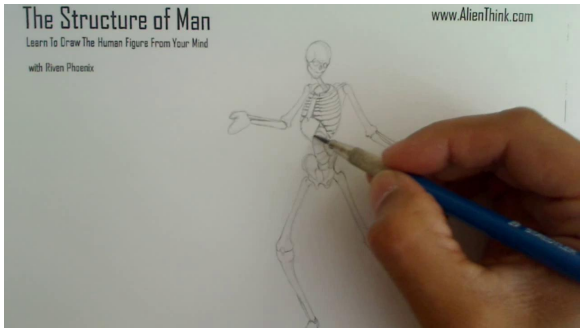
261		You know, if you know that this is just going to be a bone hanging off and this is going to go here.
262		Right?
263		So this is going to be a bone hanging off and this bone is just going to go here and you're going to get the 10th.
264		It's just going to go up in that direction.

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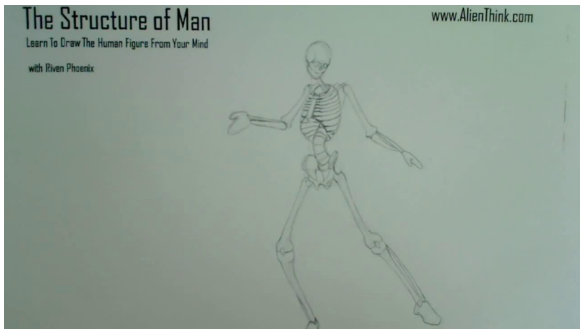
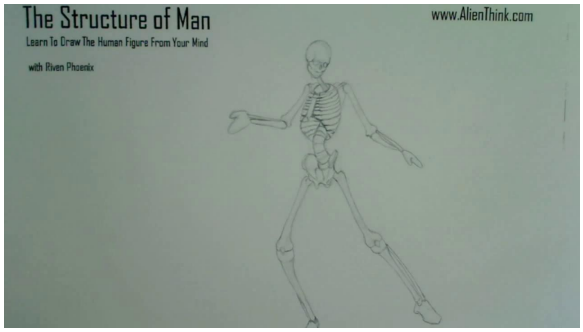
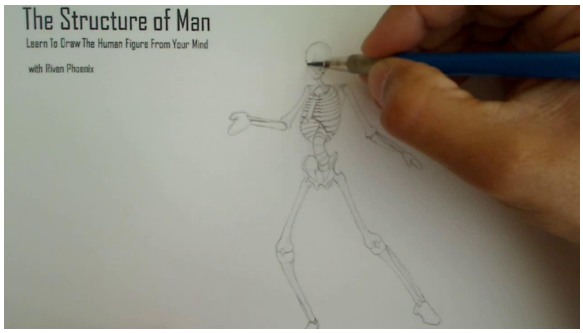
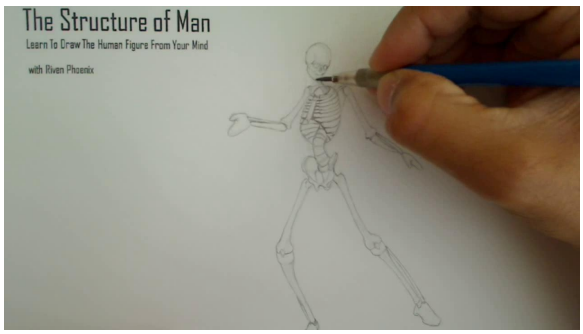
265		Right?
266		So here again, we're able to draw out the structure here.
267		Okay.
268		So here I really drew a very exaggerated pose over here showing you all the different things that you can do now.

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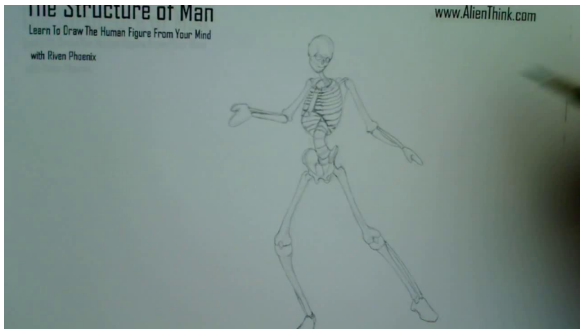
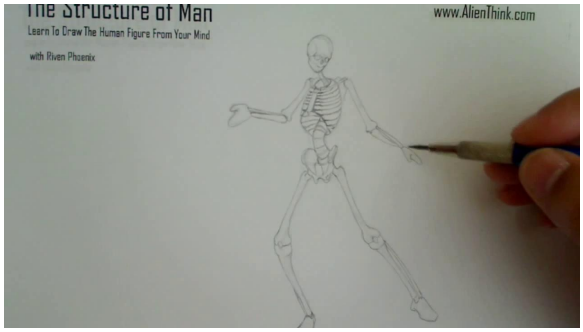
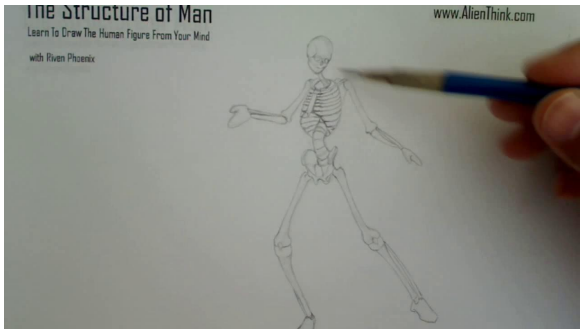
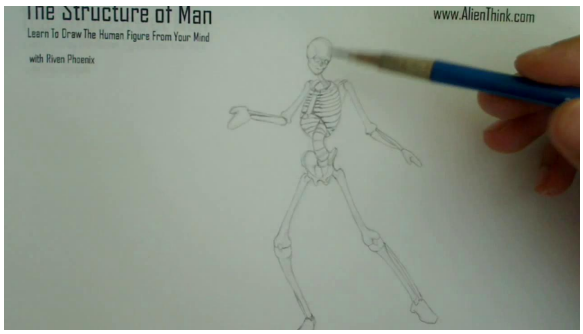
269		Right?
270		So, I mean, again, we've reached a very significant milestone in figure drawing here.
271		Right?
272		We can always draw out the skeleton structure regardless of what pose it is.

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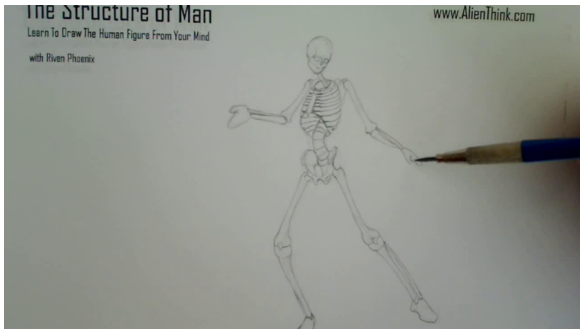
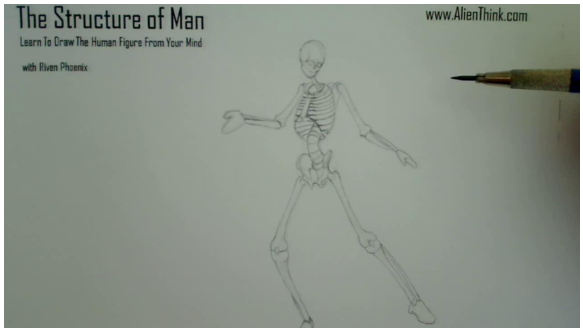
273		And we just need to know, wrap this up and finish off the hand and we'll be done with this.
274		So I'll see you in the next lesson.

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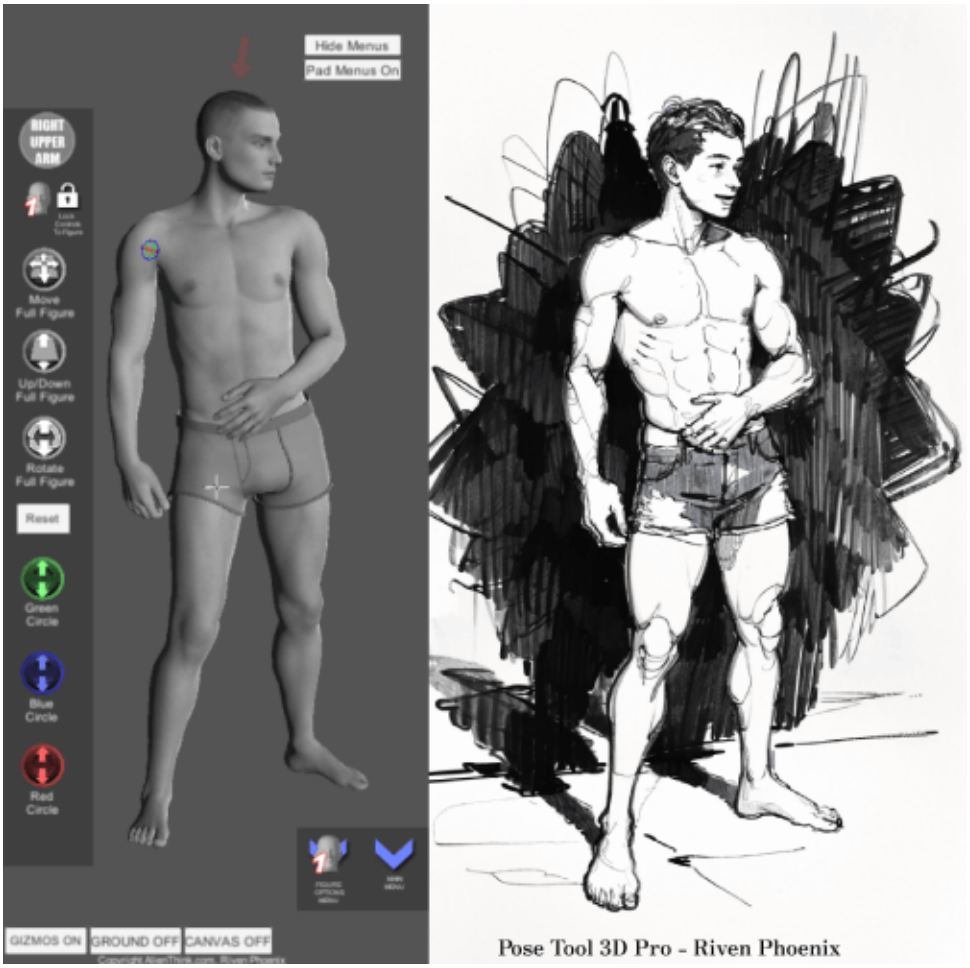

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